

Saturday 29 October 2016

Amateur Photographer

Passionate about photography since 1884



Top brands for JPEG

We name the best performers.
How does **your** camera compare?

JPEG SPECIAL

Who needs? raw

- **50+ tips** for shooting **JPEG**
- Get great-looking images straight out of camera
- Spend more time **shooting** and less time **editing**



Get set up for JPEGs

Essential maker-by-maker guide to what settings to use for great JPEG results every time

Pros who shoot JPEG

Top photographers reveal why they've rejected raw

TESTED

Mirrorless flash magic

Feature-packed Nissin i60A compact flashgun

Winning street photography from **Amateur Photographer of the Year**

SONY



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Exmor R
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*Among digital cameras. Information correct as of October 14, 2015. Image shows accessories FDA-V1K, TGA-1 and LHP-1, which are sold separately.
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There's a lot of received wisdom in photography, and one of the most enduring is to 'always shoot in raw' to get the maximum detail from your sensor. The raw file, the argument goes, is the digital equivalent of a film negative – the master from which your finished image is derived. True, but this analogy overlooks the fact that many film photographers used transparency film, where what you get out of

the camera is your finished image. The JPEG, therefore, can be seen as a digital tranny.

JPEG capture has improved immeasurably on today's cameras, and with careful technique you can get images of fantastic quality – so much so, that more and more pros no longer bother with raw. This issue celebrates the JPEG and is packed with tips for getting the best out of them. If you want to spend more time shooting and less time sat in front of your PC, this issue is for you. **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



© TIGGSY

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

Capacity wod-17 by Tiggsy

Canon EOS 550D, 70-200mm, 1/200sec at f/3.5, ISO 200

This image was uploaded to our Flickr page and is a good example of a photograph that not only stands alone in its own right, but also functions as part of a larger series.

Shot by Tiggsy, it forms part of a growing body of work looking at CrossFit, a physical exercise and competitive fitness sport. As you can see, one element of this discipline

involves weightlifting. In this particular image, Tiggsy has taken a rather different angle from that which we would normally see. We're close in, bringing us into the world of the subject. Tiggsy has used the form of the weights and bar, as well as the posture of the weightlifter, to create a balanced and comfortable composition.



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

*PLEASE ALLOW UP TO 28 DAYS FOR DELIVERY

Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 19.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 19.

NEWS ROUND-UP

The week in brief, edited by Liam Clifford

Call for landscapes

The International Landscape Photographer of the Year 2016 competition is now open for entries. The contest is in its third year and is open to everyone. Prizes include \$5,000 cash for the winning entry, one-metre wide prints for the Special Award winners and copies of a book featuring their work. Entries close on 15 November 2016, with late entries on 22 November (an extra fee applies). Visit internationallandscapephotographer.com.

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© JESS HOLLOWAY

Talent on show

Work from staff and graduates at Cleveland College of Art and Design (CCAD) in Hartlepool will be featured in an exclusive exhibition at the Hull International Photography (HIP) Festival. The event showcases award-winning photographers from around the world, and runs until 30 October. Visit hipgallery.co.uk for more details.

Ricoh reveals Theta SC

Ricoh has announced the arrival of the Theta SC, the new 'standard-class model' of its 360° range. The company claims the SC enables 'usability even for first-time 360° camera users' and will deliver 'high-resolution, fully spherical images with an output of approximately 14MP, thanks to its bright, large-aperture, twin-lens folded optics and a large image sensor'. The original Ricoh Theta (launched in 2013) was the world's first 360° camera. The Theta SC will be available from November, priced £249.99.



© KEN ETZEL/RED BULL ILLUME



Multi-use camera bags

Photographic accessory manufacturer Manfrotto has unveiled its Pro Light 3N1 camera backpack series, designed for pro-grade equipment. The new bags feature a reconfigurable interior that matches three different disciplines: photo, video or drone. Visit manfrotto.co.uk for more details.

Capturing everyday military life

Forces Mutual is inviting members of the armed forces and the wider military family to submit photographs illustrating genuine moments of everyday service life for a chance to win a share of almost £4,000 in prizes. The Genuine Moments photography competition is designed to provide the general public with a more intimate insight into military life. Entries close on 30 November 2016. Visit forcesmutual.org/photo.



WEEKEND PROJECT

Shadow play

We all know that shadows occur when an object comes between rays of light and a surface, but few of us stop to consider the vast creative potential of this everyday occurrence. We can use shadows to reveal form: when the sun is low, it casts long shadows across the landscape, accentuating dunes and hillocks. We can use them to add contrast, or to direct the viewer's eyes around the frame, drawing attention to what is important and concealing areas that are less crucial. Shadows also help us to reveal texture, and you can even make them the main subject of a photograph, cropping everything else out of the frame. Alternatively, you can leave a small section of the object/person creating the shadow in the composition. The possibilities are endless.

1 *Plato's Dogs*, a new book by American photographer Thomas Roma, is a great example of the power of shadows. Roma spent two years with his camera on an 8ft pole capturing shadows of dogs in a Brooklyn park.

2 Shadows are longest when the sun is low in the sky, so try looking for them early in the morning or late in the afternoon. Look for strong shapes cast by recognisable subjects such as trees and people.

BIG picture

Red Bull Illume Image Quest 2016

◀ The Red Bull Illume Image Quest is an international photography competition focusing on action and adventure sports. This year, 5,645 photographers from 120 countries submitted a record-breaking 34,624 images to the competition. The image seen here (left) features athlete Wiz Fineron, and was taken by Ken Etzel. 'The Taipan Wall in the Grampians National Park in Australia is unlike anything I've ever seen,' admits Ken. 'It's a massive wave of overhanging sandstone with bullet-hard rock and nails-hard rock climbing. The routes are often quite long (50m or more) and the protection is often sparse. The climbers "down under" definitely pride themselves on their bold style of climbing.' To see more, visit www.redbullillume.com.

Words & numbers

A thing that you see in my pictures is that I was not afraid to fall in love with these people

Annie Leibovitz

American portrait photographer

3,500

The average number of photos filed by Associated Press photographers each day at the 2016 Rio Olympic Games

SOURCE: TIME.COM



3 For maximum contrast, try converting your pictures to b&w. It's best to shoot colour then convert in post-production. If you use in-camera controls to shoot monochrome, the results can be a little flat.

4 Exposing for a scene with bright highlights and deep shadows can be challenging, so decide how much detail (if any) you want to reveal in each of these areas and use the histogram to get the balance spot on.

© TRACY CALDER




Shadows can perform a powerful role in compositions when used carefully

Visitors met with and asked advice from representatives of most major brands



One of Tamina-Florentine Zuch's winning 2016 images

2017 Zeiss Photography Awards open


 ZEISS and the World Photography Organisation have teamed up once again to launch the Zeiss Photography Awards.

Now in its second year, the Zeiss Photography Awards runs in parallel to the Sony World Photography Awards. The competition challenges photographers from around the world to submit a series of 5-10 images to be judged by a renowned jury and an international audience. This year's theme has the title 'Meaningful Places'.

The winner will receive €12,000 worth of Zeiss lenses and €3,000 travel expenses to complete a dream photography project in a location of their choice.

Entries close on 7 February 2017. For more details, visit www.worldphoto.org.

Photographers descend on Calumet Open Day

 HUNDREDS of professional and amateur photographers gathered at the first of Calumet's Autumn Encounter More Open Days, which took place in London recently.

Attendees were given the opportunity to meet with experts from leading brands such as Canon, Fujifilm, Nikon and Sony, to try out new equipment and ask questions.

And, by all accounts, the new Open Days were something of a success. Peter Schneider, from Croydon in south London, travelled to the Drummond Street store specifically for the event. He said: 'This is my first Open Day and I have enjoyed it immensely. There's so much going on and it was great to take advantage of the complimentary sensor cleaning and special offers that were available.'

Jon Warner, MD of Calumet Photographic, said: 'We are very proud of our open days, which seem to grow in popularity every time we hold them. We feel these events support both amateur and professional photographers, which is why we feel they're so important as they give everyone the opportunity to learn more about the industry

and improve their knowledge.

'I am hugely proud that we also managed to raise more than £500 for Macmillan Cancer Support, which was raised by our complimentary sensor cleaning for all DSLR cameras in return for a donation.'

Calumet offered in-store discounts on many big brands, and these will also be available at the company's other Open Days, which take place at its Belfast, Birmingham, Bristol, Edinburgh, Glasgow and Manchester stores in October and November.

At the Manchester event (27 October, 10am-4pm), there will also be free seminars, led by industry experts and top brand ambassadors. Sony's Vicki Clayson will be holding a seminar on applying low light to wedding photography, while Canon Ambassador Simeon Quarrie will be hosting a question-and-answer session about the EOS-1D X Mark II. You can also 'get acquainted' with Fujifilm's new X-T2. For details about future events, visit www.calphoto.co.uk/open-days.



Visitors Stevan Lubomirski de Vaux and Peter Schneider at the Open Day in London



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Photographer Wolfgang Suschitzky dies at 104



Wolf Suschitzky's image of Hugh Gaitskill, Labour Chancellor of the Exchequer, in 1951

VETERAN photographer Wolfgang Suschitzky (above) has died at the age of 104.

He was best known for his vivid and gritty work depicting daily life in London through the 1930s and '40s. Outside of stills photography, Suschitzky was also prolific as a cinematographer, working most famously on the 1971 film *Get Carter*, starring Michael Caine, where he brought in his characteristic aesthetic.

Born in Vienna, Austria, in 1912 to politically motivated bookshop owners, Suschitzky would eventually flee the rise of fascism in the 1930s. After a stint in Amsterdam in the Netherlands, where he owned and operated his

own photography studio, he made his way to London. Taking up the camera again, he documented life in the city.

In the late '30s, he began to explore the moving image with Paul Rotha Productions and helped to propagate the documentary movement. In the early '40s, he helped found Britain's first film cooperative, the Documentary Technicians Alliance (DATA).

The 1950s saw

Suschitzky's most diverse workload, as he worked across feature-length films, documentaries, television and stills photography simultaneously.

Suschitzky retired from active work in 1987, although his images and films have continued to be exhibited around the world. In 2007, he was awarded Vienna's Gold Merit Medal lifetime achievement award in recognition of his work.

Be a Christmas cover star

WOULD you like to see one of your photographs appear on the cover of *Amateur Photographer* magazine? We are looking for a festive-themed photograph for our Christmas issue, but you can interpret the brief in any way you like – anything goes, from baubles to birds.

Aside from front-cover fame, the overall winner will receive an A3 print of the finished design courtesy of PermaJet (www.permajet.com), and a cash prize of £100. There will also be a second place (as awarded by the public vote on Photocrowd, (www.photocrowd.com)) who will receive £100, and an A3 print of their image.



The closing date for entries is 20 November 2016. Upload your picture(s) via photocrowd.com/contests/610-christmas-cover-star. For full terms and conditions and some tips, visit apmag.co/xmascover16.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Liam Cifford



Foxes Forest photo walk

Explore Portsmouth's northern edge where Hilsea Lines meet Foxes Forest. This photography 'walkshop' will cover an often forgotten location, with wildlife and nature in the woodland and on the water. You will also explore the bastions that form Hilsea Lines, once Portsmouth's last line of defence from the north.

12 November, www.photowalkshops.com



In Solution

While communities in South Wales are redefining themselves for a new future, old traditions and institutions persist. David Barnes' exhibition captures some of the particularities and peculiarities of South Wales life.

Until 3 December, www.ffotogallery.org



Scottish architecture

The Festival of Architecture is a year-long celebration showcasing Scotland's achievements in innovation, architecture and design. Out of their Heads: Building Portraits of Scottish Architects is part of this programme of events.

Until 5 February 2017, www.nationalgalleries.org



The Image as Question

Photography has always been used to record evidence, whether through forensic photography or the simple snap. In this exhibition at the Michael Hoppen Gallery, we find examples of these images plus more contemporary works of art.

Until 26 November, www.michaelhoppengallery.com

Astronomy photography

Find out how incredible astronomy images are created at the Sherwood Observatory in Nottinghamshire by taking the Astrophotography - the Sky at Night course. During the course you will learn how to set up your DSLR to capture the splendour of the heavens.

6 November, www.lineandlight.co.uk/courses





Bookshelf

Dark Heavens by Hamid Sardar

In this beautiful visual record, **Hamid Sardar** explores the customs and manners of Mongolia's last nomadic tribes. **Oliver Atwell** goes on an astonishingly rich visual journey

Published by
TeNeues
Price £65
272 pages
hardback
ISBN 978-3-
83273-408-4
★★★★★

Across the wilds of Mongolia, a nomadic people live in harmony with the rhythm of the natural world. They rise with the sun, hunt the land, harvest the riches of the earth, and commune with the spirits of the wildlife and landscape. Golden eagles perch upon their masters' arms before soaring off into the icy wind in order that they may return with fox and hare gripped within their powerful talons.

These nomadic shamans, horse-breeders, eagle masters and hunters of Mongolia are as much a part of the natural world as the vast mountains and dirt beneath their feet, but as is often the case they are a people in decline.

Mongolia is the stomping ground of the Turik, Mongolian and Tugusic people, but they are a people who have come under real threat. The iron hand of Communism has done much to shatter the ancient practices of shamanism and Buddhism. As a result, the nomadic tribes of

Mongolia have been persecuted and their numbers reduced.

Dark Heavens, the result of photographer and filmmaker Hamid Sardar's exotic adventure, is more than a simple ethnographic study. There's something deeply personal about the whole affair. While Sardar admits to an academic motivation, he also seems to be exploring what it means for a person to lose contact with the natural world.

Sardar, theoretically, is no stranger to the exploration and documentation of the kinds of nomadic cultures he represents within *Dark Heavens*. He is a documentary filmmaker and photographer with a PhD in Inner Asian languages and cultures under his belt. Furthermore, his career in filmmaking has seen him exploring the Himalayas as an associate of the Harvard Film Study Centre and as a National Geographic explorer.

Sardar is a photographer following in the tradition of a variety of filmmakers and



ALL PICTURES © HAMID SARDAR

'Sardar's book is exciting and, above all, necessary. It's a book filled with stunning images and absorbing history'

photographers. Back in 1922, Robert J Flaherty produced his hugely influential silent documentary *Nanook of the North*, a film that documented the day-to-day existence of the Inuit people (actually, it would be better to call the film a 'docudrama' containing as it does several staged sequences).

Later, we find Edward Sheriff Curtis and his epic quest to document the Native American people. Peter Beard's work is notable for its dedication to capturing the character of the Serengeti. Most recently, we have British photojournalist Jimmy Nelson who documented 35 indigenous tribes across the world (he is yet another artist in trouble for apparently presenting a false and damaging picture of tribal people).

Cultural immersion

Suspensions tend to arise when any photographer takes it upon himself, or herself, to 'document' a people. But let's be clear about something: *Dark Heavens* is no mere casual approach to the subject. Sardar actually journeyed with these tribes for eight years, beginning in the year 2000. His speciality is telling the story of endangered cultures that



Child and eagle: Balapan, Deloun Highlands, Olgii Province, Mongolia, 2001



Boy shouting: Kosgholgonduk Pass, Hovsgol Province, Mongolia, 2007



Deer Totem: West Taiga, Hovsgol Province, Mongolia, 2006


maintain a spiritual dialogue with the natural world, and here we see it represented to its fullest.

As a result of this epic immersive journey, we find a full and rich account of the tribes. We witness their everyday activities, many of which to Western eyes appear almost alien in their ancient traditions.

The most familiar of these is the use of birds for hunting – something that has been amply represented in recent times by numerous photographers and writers, both at home and abroad (read Helen Macdonald's *H is for Hawk* for a good example). But here we see the event

firmly lodged within the context of ancient nomadic practice.

The images are served perfectly by the generous text that appears within the book. In this respect we receive not just a history lesson and ethnographic study, but also a plea to recognise and witness the last vestiges of a culture that will, sadly, in time simply be a whisper of Mongolian culture.

Sardar's book is exciting, adventurous, admirable and, above all, necessary. It's a book filled with utterly stunning imagery and absorbing history. It is a book that's highly recommended for anyone with an interest in vanishing cultures. 

Also out now

The latest and best books from the world of photography. By Oliver Atwell



© PETER ZELEWSKI

People of London

By Peter Zelewski, Hoxton Mini Press, £17.95, 160 pages, hardback, ISBN 978-1-91056-615-2

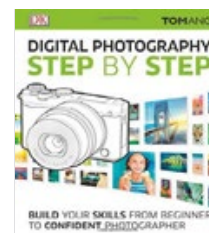


YOU MAY recognise the work of Peter Zelewski. The images that have appeared in this little book have popped up on a variety of websites. The pictures were shot over the past three years and are the result of hundreds of hours of Peter trawling London's streets seeking out

individuals who represent the diversity of such a huge city. Within the pages we find buskers, refuse collectors, lawyers and everything in between. Each of the images is accompanied by a caption offering some of the most intimate thoughts of the subjects. This results in a deeply personal approach to a city that many can find overwhelming. In such troubled times as these, it's heartening to come face to face with people we may otherwise not encounter on our day-to-day trudge through the streets. Zelewski's portraits are simple, and they need not be anything else. The straightforwardness of them is perfect and when they are placed side by side with their captions we cannot help but engage. ★★★★★

Digital Photography Step by Step

By Tom Ang, DK, £20, 360 pages, hardback, ISBN 978-0-24122-679-7



TOM ANG, much like Michael Freeman, is one of those voices in photography who has made a name for himself as not only a photographer in his own right but also as someone to trust when it comes to advice on how to improve

your own photography. This updated version of Tom's guide to digital photography is indispensable. Even if you're more than adept at photography, Tom still has plenty of advice that can help to take your images to the next level. We all need to go back to basics once in a while, and Tom's book is a great way to remind you of some of the fundamentals and break some of the bad habits you may have picked up along the way.

★★★★★



Viewpoint Mike Smith

Photography is perfect for comparing two moments in time – if we remember to come out from behind the lens occasionally

The ability of photography to record the present allows us to compare two points in time. Same person, same place, same view – different date. Brian May's *A Village Lost and Found* (Frances Lincoln, £35), is an example. It shows TR Williams' stereographs of Hinton Waldrist alongside modern recreations. The BBC (goo.gl/WnM6IM) used the technique to show the impact of 20 years of IRA ceasefire in Northern Ireland. Linked to this, as part of Londonderry's/Derry's status as City of Culture in 2013, composite then-and-now shots were produced (goo.gl/t3JjnM) that skilfully merge those points in time.

In *Another Way of Telling* (Bloomsbury, £25), John Berger notes that a photograph preserves a moment of time, preventing it from being effaced by the supersession of further ones. Where the skill of a photographer enters is in persuading the public to lend it an appropriate past and future. Berger saw every photograph as presenting a 'quotation' – the length of that quotation offers us insight into what has happened and what might then happen. A story.

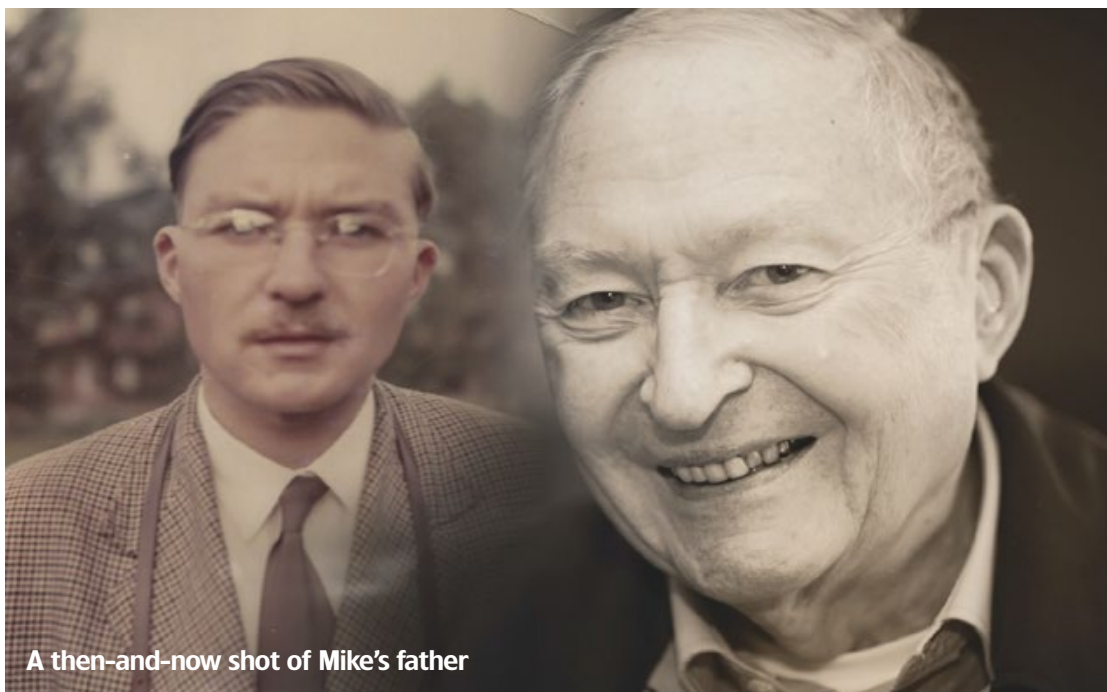
Walker Evans' photos in *Let Us Now Praise Famous Men* (Penguin Classics,

£14.99) were powerful 'quotations' on the individuals in them. Michael Williamson's photos of 1930s Alabama sharecroppers and their descendants in *And Their Children After Them* (Pantheon, out of print) were follow-ups.

Of course, we are not always in a position to have both then and now. A good example of this is Nick Hedges' imagery for Shelter (www.shelterscotland.org/lifeworthliving), showing some of the most deprived areas in the UK during the 1960s and '70s. After the *Life Worth Living* exhibitions, Shelter is now trying to trace the families in the photos.

Imogen Cunningham's *After Ninety* (University of Washington Press, out of print), portraits of people over the age of 90, includes one of her father. How I wish there were one of him as a younger man, but what you can't do is recreate a photograph of a time that has passed.

This was brought home to me upon the death of my father. I had plenty of photos of him in recent years, but the past? We photographers stand behind the lens and efface ourselves from visual history. So participate in the then-and-now, and search for it. Find pictures of you and your family. Save them, cherish them.



A then-and-now shot of Mike's father

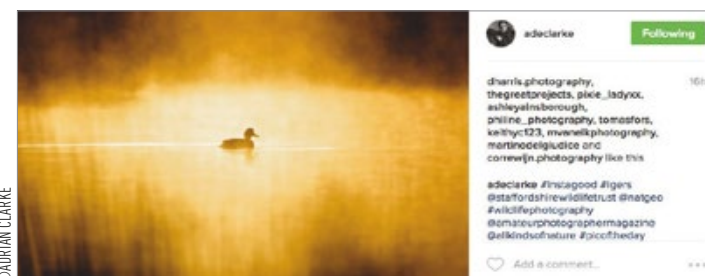
Mike Smith is a London-based wedding and portrait photographer. Visit www.focali.co.uk

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 19 and win a year's digital subscription to AP, worth £79.99

Social life

Here are some of our favourite images from the world of social media this week

Instagram



Adrian Clarke @adeciarke

We've featured Adrian Clarke several times in Amateur Photographer, and with good reason. He's a photographer with a natural instinct for wildlife photography, particularly when it comes to birds, as we see here in this hazy autumnal shot.

Follow us at @amateurphotographer magazine

Facebook



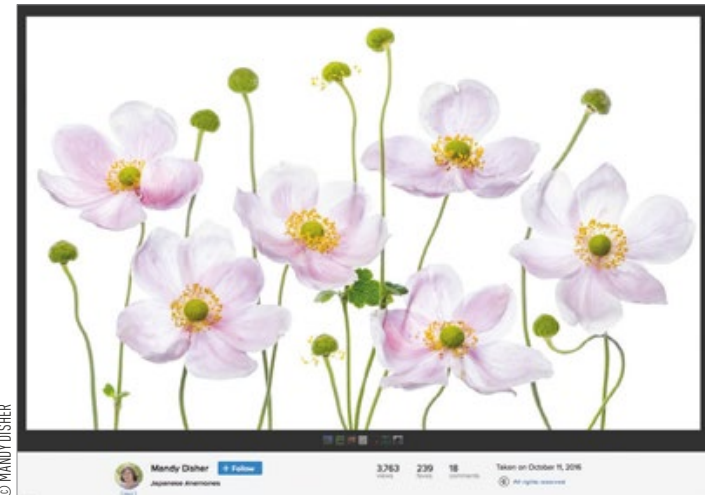
Leanne Rodgers

This image, which appears as if it could have been drawn from a story by the American author HP Lovecraft, is of Roche Rock in Cornwall. It's an eerie

picture, particularly in the way the light seems to struggle to find its place in the face of such overwhelming shadows.

Like us on www.facebook.com/amateurphotographer magazine

Flickr



Mandy Disher

Here we find a set of Japanese anemones brought to life under the glare of Mandy Disher's high-key lighting. Disher is an expert at bringing the best out of her flower and still-life subjects, usually with the simplest of methods.

Submit your photos to apmag.co/flickr

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Getting the best out of **JPEGS**



Tim Daly

Tim is a photographer, teacher and author. He has written numerous books on digital production, printing and the creation of photo books, and currently teaches photography at the University of Chester, and for the RPS in Bath. To find out more, visit www.timdaly.com.

PICTURE © JESSICA DROSSIN. ALL OTHER IMAGES © TIM DALY

Compression gets a bad press compared to the subtleties of a raw-file workflow, but are the JPEG sceptics justified? **Tim Daly** looks at the facts

As the megapixel values of our DSLRs increases every year, we create larger and larger data files that slow us down and give us a storage headache. Yet the data of our digital pictures can be miraculously shrunk using a compression format such as JPEG. Compression is not to be feared, and is a good thing so long as you control it carefully throughout your shooting, editing and output workflows. If you want to make your workflow leaner and more efficient, read the following advice on how to get the best out of your files.

What exactly is compression?

JPEG compression breaks fine details into blocks and makes later editing near impossible. The JPEG compression routine never changes the pixel dimensions of your image file as data only describes the colour value of each pixel block, not its size. Pixel size is always fluid and user-defined, and can be set in-camera as 300ppi (pixels per inch), or reset in image-editing software to a different value such as 240ppi or 72ppi. So, if you're shooting with a top-of-the-range camera such as the Nikon D810,

and making enormous 7,360x4,912-pixel images, they will retain the same dimensions whether you shoot JPEG or raw. They will also have the same potential to be printed at maximum size.

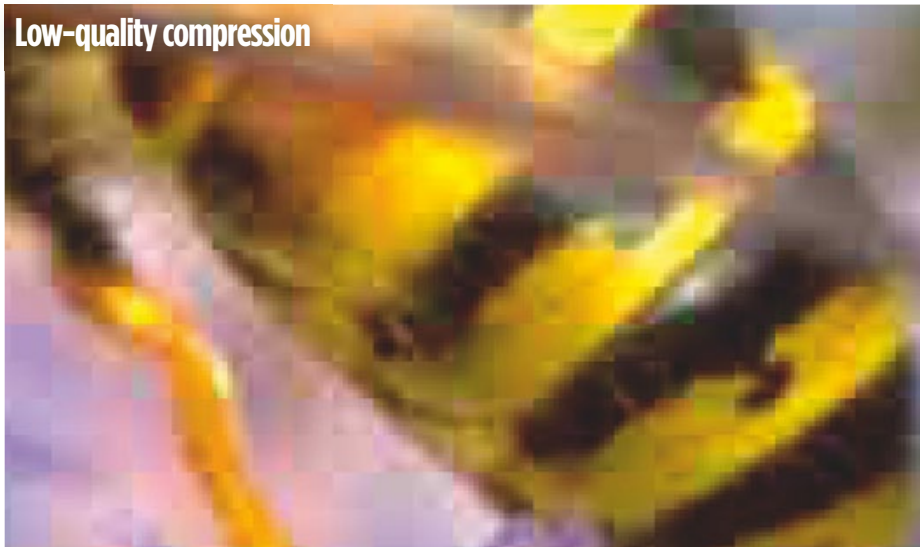
The JPEG routine was developed by the Joint Photographic Experts Group and involves a clever algorithm that reduces the need for a discreet bit of code to recreate each colour pixel. Instead, areas of the image are grouped into 8x8 blocks that are then recoded using less data. JPEGs can be created with enormous savings at one extreme, or roughly





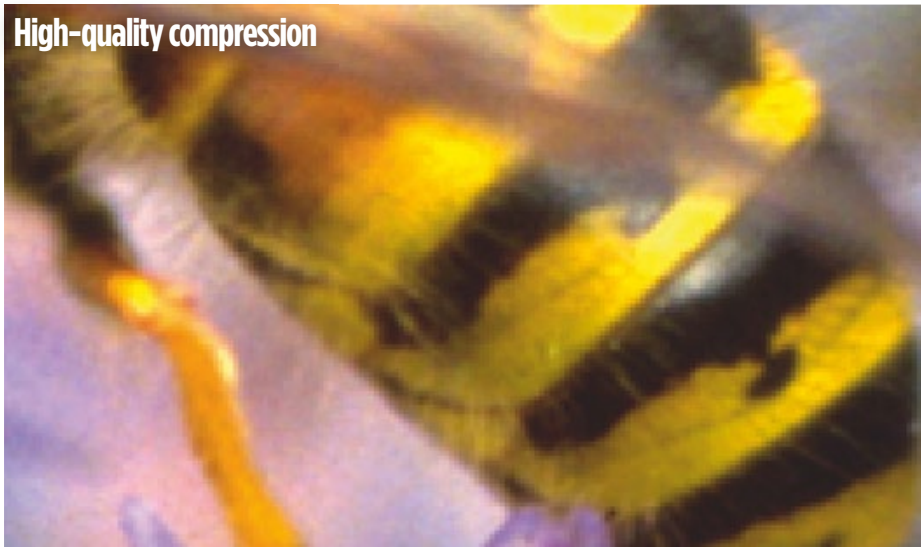
With colour and detail as rich as this, who needs to shoot raw? Photographer Jessica Drossin certainly knows how to get the most out of her JPEGs. We talk to her on page 26

Low-quality compression



JPEG compression breaks fine details up into blocks and makes later editing near impossible

High-quality compression



Highest-quality JPEG compression has very little effect on image quality, leaving more scope for editing

How much colour do you need?

Shot in-camera, JPEGs are created from a palette of 16 million colours using the 8-bit scale of 256 steps for each red, blue and green channel. Raw files easily exceed this using 12-bit palettes, making 4,096 steps for each colour channel, or even more. Yet, despite the advantages of raw, most subjects can be captured effectively using 8-bit JPEGs.

Right: This picture was captured as a 5MB Medium-quality JPEG. When it was uncompressed in Photoshop it grew to an impressive 51MB



halved in size at the other. The key, however, lies in knowing how much you can squeeze your files before you start to lose image quality.

Shooting situations

Shrinking digital data with JPEGs gives smaller files and makes uploading faster. Shooting JPEGs also allows you to make a longer burst of continuous shots as the camera's internal buffer does not fill up as quickly as it would if you were shooting raw files. In practice this is very useful, so if you are shooting

fast-moving action on a DSLR such as the Nikon D750, its buffer can hold 87 Fine Quality JPEGs compared to only 15 14-bit raw files.

Unlike other file formats, JPEGs vary in data size depending on the kind of image that you shoot. Generally, subjects that have multiple colours with sharply focused edges and details need more data than softly focused images with fewer colours. In practice, the former could be 5MB and the latter less than 1MB in size. Despite such drastic data savings, high-

quality JPEGs are an ideal format to shoot with, where the benefits easily outweigh the disadvantages. If you have been shooting 100MB raw files with your DSLR, then you can easily shoot and store the same image as a 20MB JPEG. Finally, just like raw files, JPEGs can carry metadata and a colour profile of your choice, so there's plenty to shout about.

Unwanted by-products

Poor-quality JPEGs are simply the result of careless workflow. Extreme damage is caused by repeatedly saving low-quality

JPEGs, visible as blocky patterns that cannot be removed easily. This damage looks like a crude pattern of disjointed blocks appearing in previously detailed areas in your image. Like the compressed MP3 music format, low and medium-quality JPEGs can also feel washed out and lack punch.

Camera settings

On a DSLR there are usually three or more image-quality settings such as Low, Medium and High, (or Basic, Normal and Fine), which are designed

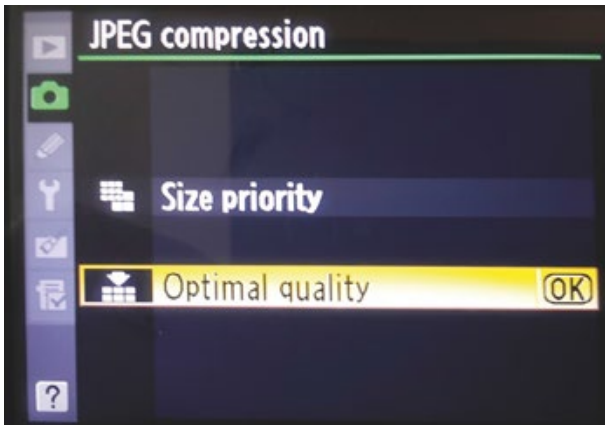
BEST CAMERA SETTINGS FOR JPEG



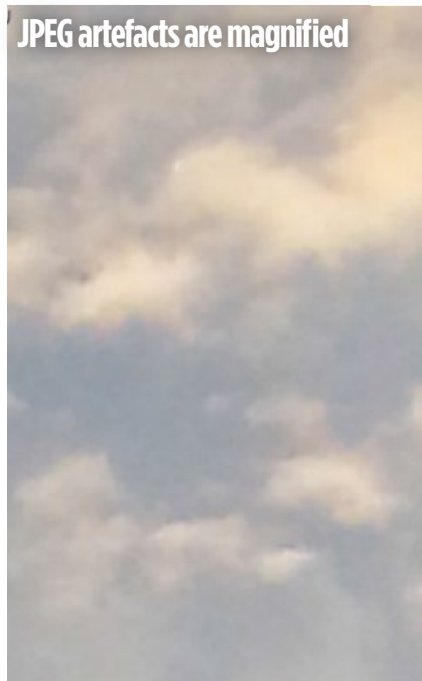
Set your Image Quality to JPEG fine.



Choose the Large option in your Image Size menu. The pixel dimensions will be the biggest available on your DSLR.



If available on your DSLR, select the Optimal Quality compression setting.



Excessive editing and sharpening will magnify JPEG artefacts, especially if you make black & white conversions

Editing JPEGs

THE MOST efficient way to edit JPEGs is to use Lightroom, which preserves the integrity of your original by never saving edits back onto the file. As you edit in the Develop module, you can use the Before and After view mode to check how much noise your creative moves are adding, as blocky artefacts will become more prominent in areas that receive the most editing. The results of excessive editing become even more pronounced if you decide to make black & white conversions.

For Photoshop users, however, it's essential to make a duplicate version of your JPEG to use solely for editing. Unfortunately, this will impact on your overall storage as your image library grows over time.

If you are using Photoshop, open your JPEG and immediately do a Save As and save a duplicate version of the file as a TIFF or PSD to use for editing. If you work on your original JPEG and keep pressing Save, you will recompress it each time and create gigantic artefacts in the process.

Confusingly, the damage caused by recompression when resaving isn't visible while the original JPEG remains open in your application during an editing sequence. It's only when the file is closed and re-opened that you see the irretrievable damage you have caused. JPEGs give you a limited amount of colour and tonal information to work with, so if your creative editing workflow includes either black & white conversion, drastic colour change or complex retouching, you are better off shooting raw.



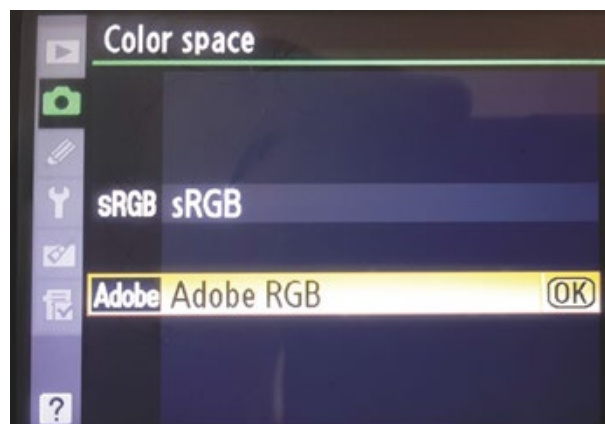
All digital C-type minilabs are designed to work with JPEGs, so there's no advantage in supplying TIFF files to your lab

Packaging and dispatch

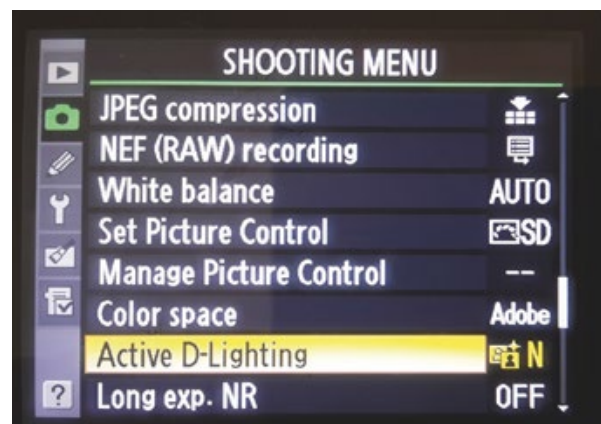
EVEN if you use a raw-file workflow, JPEG is the ideal format for saving and packaging images for web use, or to dispatch to an online printing service. All C-type minilabs are designed to work with JPEGs. This process of packaging up a version of your image for a specific output means you are making a new JPEG for a single-use event. A good compromise is never to go below 20% of your original data size, so in Lightroom do File>Export and in the File Settings panel select JPEG as the Image Format and Quality at 80%. If you are a Photoshop user, do File>Save As, then select JPEG as the Format, then set Quality to 10 (Maximum). Once you've dispatched or uploaded your JPEGs, avoid reintroducing them to your workflow, as you can never extract the edits that have been 'baked' permanently into the files.

to enable you to cram more images onto your memory card. These settings relate to levels of JPEG compression rather than image size, which, rather confusingly, can be referred to as Large, Medium or Small. JPEGs captured with Low or Basic quality settings will give you the greatest data savings, but with the poorest image quality.

In addition to compression savings, many DSLRs have two or more options of compression type, such as Nikon's Size Priority JPEG, which creates files of a uniform



Swap your colour space to Adobe RGB – the biggest and best palette for shooting JPEGs on DSLRs.



If available on your DSLR, switch your DRO (Dynamic Range Optimiser) option on. Nikon's is called Active D-Lighting.



Set DRO to Normal for everyday shooting situations, or High for high-contrast scenes.

Five apps to improve your JPEGs

JPEGmini is a compression application that claims to reduce JPEG file size to a minimum, while retaining maximum image quality. You can find a free browser-based version at www.jpegmini.com.

FILEminimizer Pictures is a smart-image-compression application that helps you to reduce the size of your JPEGs and other data-saving formats. You can download it for free at www.balesio.com/fileminimizerpictures/eng/index.php.

SuperDenoising is a rescue application for smoothing highly compressed or noisy JPEG files. You can download it for free at www.effectmatrix.com/mac-appstore/super-denoise-noiseware-mac.htm.

CaesiumPH (beta) is a lossless image-optimisation tool for squeezing out all unnecessary data from your files. Download the free Windows and Mac versions at saerasoft.com/caesium/#main.

ON1 Resize 10.5 is an image enlarging application that uses a fractal algorithm to blow up files to 1,000%, without visible by-products. Try it at www.on1.com/products/resize10/.

➤ data size regardless of subject matter, or Optimal Quality JPEG, which responds to the unique characteristics of each image, maintaining maximum image quality, but with less data saving.

Shooting tips

Compared to raw files, JPEGs record a scene in 8-bit per colour channel rather than the larger 12 or 14-bit used by raw. JPEGs therefore can be unforgiving of minor shooting errors such as exposure and white-balance mistakes. So, you'll need to be spot on when measuring exposure, and cautious of dense shadow areas in your compositions. What's more, dark shadow areas are very difficult to edit in JPEG files, so if you are faced with a contrasty subject or contrasty lighting, make two bracketed exposures at +0.3 and +0.6 using your exposure-compensation setting, or through your DSLR's auto-bracketing controls.

DRO settings

Another option is to use the dynamic range optimisation (DRO) settings on your DSLR. These advanced controls allow you to get the best out of deep shadow areas without losing detail in bright highlights in the same image. Confusingly, DRO is described differently

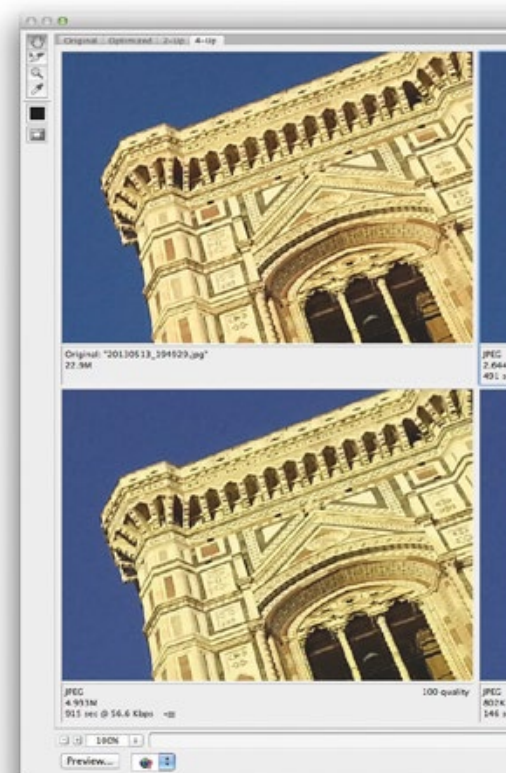
by different manufacturers: Nikon calls it Active D-Lighting, Canon refers to it as Auto Lighting Optimiser and Sony calls it Dynamic Range Optimization, for example. DRO generally works by applying a contrast edit on the fly, reducing the density of the shadows and clipping highlights to prevent them from blowing out.

Switch off presets

Unlike raw files, camera settings are 'baked' into JPEGs and are impossible to extract later in your workflow, so switch off all unnecessary presets in your camera-shooting menu and keep sharpening on the lowest setting available. Change your colour mode from sRGB to the larger Adobe RGB and you will capture more colour, too. White balance is also baked into your JPEGs and is much less editable during post-production when compared to a raw file, with fewer tools and processes available. For most daylight shooting situations, you can safely use the Auto White Balance setting, but for artificial lighting you should also shoot extra frames using the corresponding camera presets to see if these provide better results. By following these steps, you'll get the best out of your JPEGs.

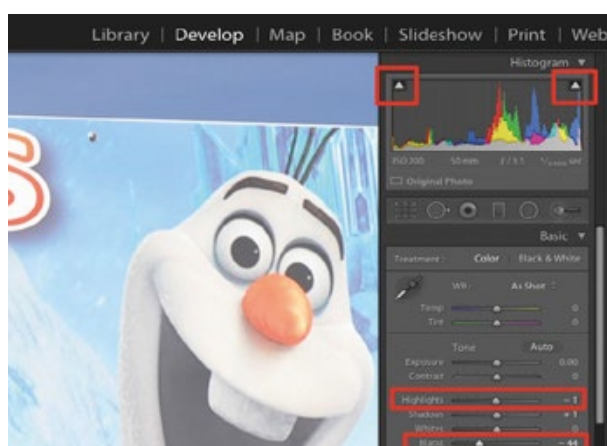
AP

Creating

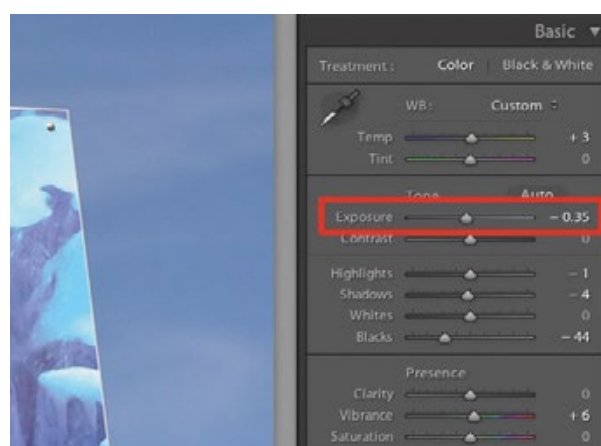


YOU CAN turn any image format into a JPEG via image-editing software and, unlike shooting, you can preview any adverse compression effects before you commit to save. Lightroom users can create JPEGs through the File>Export command and choose a range of quality options on a simple 0-100% scale. For Photoshop CC users, there are three methods available, each with increasing levels of sophistication. In addition to the usual File>Save As command, the File>Export As function provides a larger dialog with options to resize and

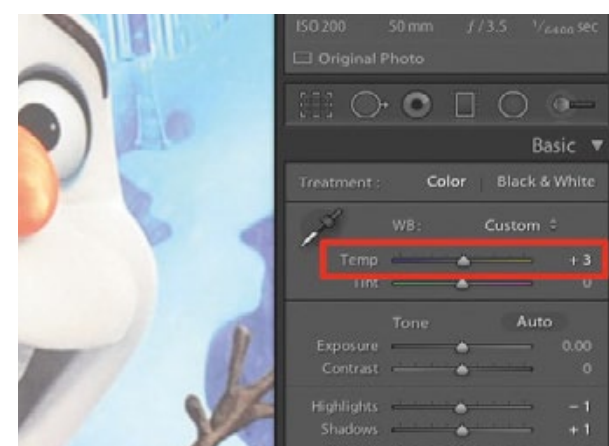
EDITING JPEGS USING LIGHTROOM



Make images look punchier Highlights and black points are often clipped in JPEGs, so your first task is to move the sliders for these areas until their corresponding triangle turns white (that's if they are not white already.) Highlight is top right, Blacks top left.

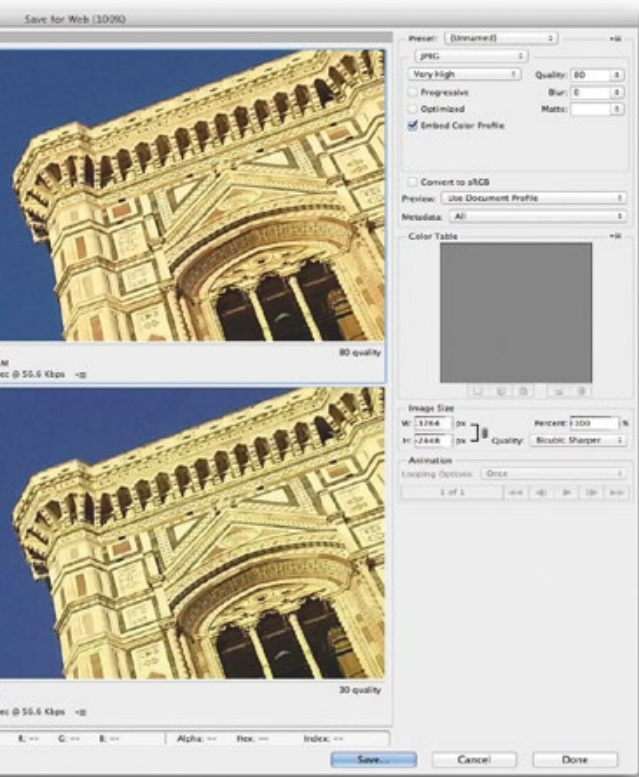


Fix under or overexposure Use the Exposure slider to fix any under or overexposure. This is calibrated in stops, so my -0.35 edit here makes the image darker by a 1/3 of a stop.



Tweak the white balance Tweak the White Balance using the Temp slider. Here I added a small amount of Yellow (+3) to make the image warmer.

JPEGs in your image editor



Above: Photoshop CC's Export As dialog, showing restricted Metadata options. You can still retain copyright and contact details, though

Left: Although designed for managing file size for web use, Photoshop's Save for Web dialog can be used for print output, and is the best tool for predicting the trade off between data saving and image quality

remove metadata from your file. The File> Export>Save for Web (legacy) dialog offers the best range of tools for packaging up your work as JPEGs. Images can be previewed in a two or four-up window, so different quality settings can be compared to each other. Current document sizes are displayed at the base of each image together with the estimated

time the image would take to download on a range of different bandwidths. The Save for Web controls give you the most control over retaining metadata, unlike Export As which, at best, strips most of the shooting information away but retains copyright and contact details. Both of these advanced methods of creating JPEGs allow you to

change the colour space of your file to the generic sRGB if your image is destined for web use. However, if you want to replace the file's colour space with a specific print profile provided by a professional lab, you will still need to use the Edit> Convert to Profile step before reaching the Export As or Save As stage.



Lightroom provides much fewer preview and prediction tools, using a basic File Settings dialog

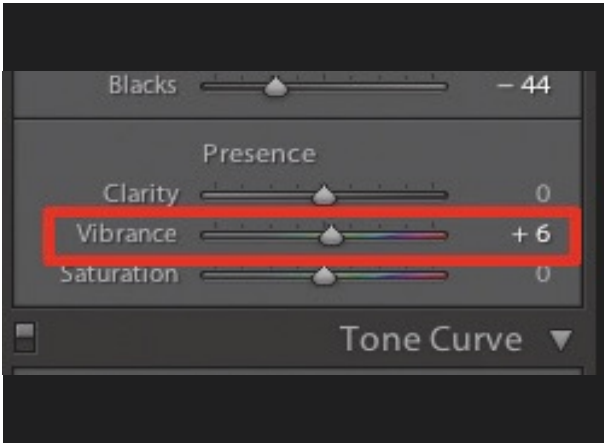
JPEG versus raw

When to shoot raw

- When making prints of the highest quality and size.
- To minimise noise when shooting at high ISOs in low light.
- When shooting subjects with a particularly high dynamic range.
- When making high-quality black & white conversions.
- When you're uncertain about the colour temperature of your subject.

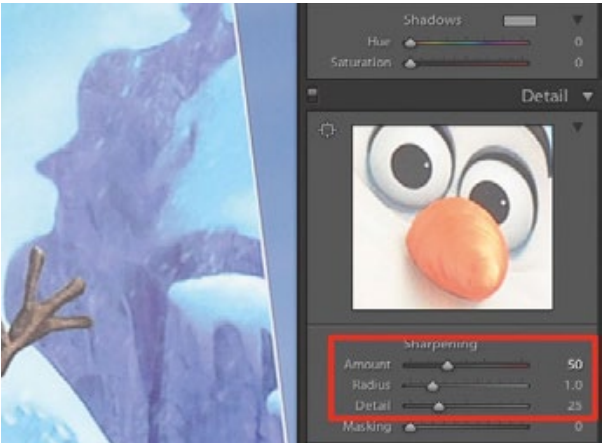
When to shoot JPEG

- When you're making small prints.
- When you need a fast workflow.
- When creating files for web or online use.
- When you need to shoot in quick succession.
- When the end result requires minimal processing.



Add a Vibrance edit

You can rescue any washed-out colours by using a tiny Vibrance edit of +6. This will boost only the muted colours and leave the saturated ones well alone.



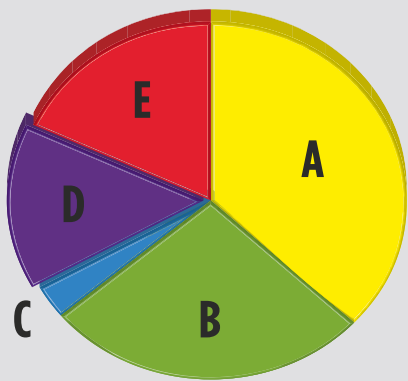
Tweak the sharpness

Finally, tweak image sharpness using the Detail tools. Use the following settings as a starting point: Amount 50, Radius 1.0 and Detail 25.



Review the end result

While each edit only seems to make a tiny change, collectively they create a better end result. (The unedited version is the scene on bottom right and the edited version on the top left.)



In AP 8 October, we asked...

Which product are you most excited about from Photokina 2016?

You answered...

A Fujifilm GFX-50S	37%
B Olympus OM-D E-M1 II	27%
C Panasonic Lumix DMC-LX15	3%
D Sony Alpha 99 II	15%
E Something else	18%

What you said

It has to be the Fujifilm, of course – a proper camera from a manufacturer who makes cameras for photographers, not gadget geeks'

'Probably the new mirrorless Hasselblad, although the Laowa 15mm Macro with shift because of its wide angle and shift features which offer a lens at a remarkably reasonable price.'

'The Panasonic Lumix DMC-FZ2000 looks very tempting: can I justify upgrading after two great years with its impressive and oh-so versatile predecessor?'

'Very eager to try and maybe buy the Olympus 25mm f/1.2 glass'

'I find it difficult to get excited about new cameras and lenses, possibly because I am happy with what I have and I am not about to buy into another system. If I can't get the shot, it is probably technique rather than equipment. The one thing from the AP report that did look interesting was the COOPH Field Jacket.'

Join the debate on the AP forum

This week we ask

Do you prefer to shoot in JPEG or raw?

Top lens reviews

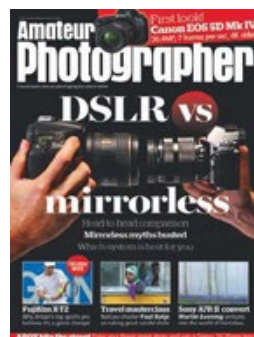
What's trending on the AP website



- 1 Sigma 150-600mm f/5-6.3 DG OS HSM S
- 2 Laowa 105mm f/2 (T3.2) STF
- 3 Panasonic Leica DG Summilux 12mm f/1.4 Asph
- 4 Sigma 105mm f/2.8 EX DG OS HSM Macro
- 5 Nikkor AF-S 50mm f/1.8G

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Our DSLR vs mirrorless special issue (13 September) attracted a lot of feedback and debate from our readers. Many points of view were represented, from die-hard DSLR users to never-go-back mirrorless converts. Some revelled in the smaller size and lighter weight of mirrorless systems, while lamenting the relatively limited battery life and smaller lens selection. Others drew comparison to similar debates in the past, for example, slide film vs print, and pointed out that the best compromise is to use both, at least for those who can afford it. We've picked out a representative selection of your opinions here – Andy Westlake, technical editor

Ergo: DSLR

I was interested in your article on the rise of mirrorless. The argument in favour of the DSLR hardly alluded to the advantage of having a button to select an option, rather than having to delve into the camera's menu. The smaller size of the mirrorless cameras means that a good selection of button options is ergonomically impossible to arrange. I would add this to autofocus, viewfinder, battery life and lens variety as an advantage of the DSLR over mirrorless.

Robert Kitching, Surrey

Be happy

The DSLR vs mirrorless debate reminded me that some things never change. In the past, it was slide vs print, 35mm vs medium format, and others I have forgotten about. No doubt, in the fullness of time, one or the

other will go the way of the dodo, but in the meantime please can we just revel in the massive choice of wonderful and affordable equipment we have today?

Nigel Cliff, via email

Have Olympus, will photo

I am in the position of having ended up with both a Nikon D750 plus three f/4 zooms, and an Olympus OM-D E-M1 with 12-40mm pro zoom and a couple of primes. My main interest is landscape photography and for that, notwithstanding the extra weight, I would always prefer to take the Nikon along with my tripod and filters. The Olympus is the camera I keep near me and I have certainly shot more pictures on it than the Nikon over the past year.

Phil Lamdin, via email

I look down on him...

Thank you for being brave enough to dedicate an entire issue of AP to discussing the relative merits of DSLRs and mirrorless cameras. Almost nine years ago, after reading your first review, I purchased a Panasonic Lumix DMC-G1. However, there is one serious downside to using mirrorless cameras: the mere sight of a CSC seems to be enough to bring out the very worst in 'camera snobs'.

David Price, Wolverhampton

Mirrorless ambassador

I've changed from full-frame DSLR (Nikon) to mirrorless (Olympus OM-D). It was quite a big decision as I had invested a fair amount of money into my kit, but I found that I was using my DSLR less and less. My decision was made to invest in mirrorless kit when some of my friends visited with their mirrorless cameras. We were all out and about around Oxford, and they had their cameras out with them – something at the time I wouldn't do. The mirrorless kit was so much lighter and more discreet than my full-frame kit that they could walk around with it and take street photographs with relative ease in comparison.

My friends who told me it wouldn't be long before I sold all my mirrorless kit were correct. Olympus updated the E-M5 and I sold my full-frame kit to buy another mirrorless



Nikon's 24.3-million-pixel, full-frame D750 DSLR

camera. From that point on, I've been an ambassador for mirrorless cameras.

Paul Hayday, via email

Two for one

There is another way when considering DSLRs and CSCs, not discussed in your excellent issue – own both. You may find you can afford it! Rather than buying a new top-end professional DSLR to replace my aged Pentax K10D, I invested in a mid-range Olympus CSC and three M-Zuiko lenses, together with the new Pentax bells-and-whistles K-70, which is a lot of camera for the money.

When travelling, and concerned about weight, I get super results on a simple Olympus Pen E-PL3. When weight is no problem, I take the Pentax. The whole package costs much less than many branded DSLRs that come with kit lenses.

J D'Arcy, via email

What about wildlife?

I enjoyed reading about DSLRs versus mirrorless cameras, but I thought you told only half the story, as not one of your contributors mentioned wildlife photography. At the beginning of 2016 I put my Nikon D7100 and 105mm macro lens into a cupboard and



The 16.3-million-pixel Olympus OM-D E-M1 mirrorless camera

bought an Olympus OM-D E-M1 with a Zuiko 60mm macro lens. I have used this new kit religiously on five wildlife trips during the summer season, and rejoiced at the freedom from the weight of the old kit around my neck.

Now for the downside: my hit rate of acceptably focused shots was less than 10%. With butterflies, in particular, manual focusing is a non-starter. Am I correct in thinking that mirrorless cameras are not yet ready for wildlife?

Ken Bailey, via email

It's always difficult to troubleshoot problems like these without seeing pictures. Focus tracking on moving subjects has tended to be a weakness for

mirrorless cameras, and it's important to understand that they generally won't refocus between frames when shooting at their highest frame-rates (set the camera to medium speed instead). Conversely, manual focus is inherently more accurate on mirrorless cameras than it is on DSLRs, because you're looking directly at the image that the sensor will record. So it may just be a case of exploiting your camera's focus aids, in particular magnified live view. On Micro Four Thirds it's also important not to stop down as far as you're used to with full frame, even for macro shooting, as you'll see serious diffraction softening at f/22 – Andy Westlake, technical editor

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SPECIAL ISSUE

Landscape

- Anthropics Landscape Pro editing software on test
- Landscape Photographer of the Year finalists revealed
- Professional photographers share their tips for great landscape compositions
- Convert your colour landscapes to black & white using Silver Efex Pro 2

The need for speed

If you think all professional photographers shoot in raw, think again. Four photographers working in very different genres explain why it's time you started taking JPEG capture a bit more seriously.

Wedding

There's a prevailing belief that in order to shoot a wedding you must always shoot raw. Neale James begs to differ

THERE'S almost a sneering disbelief from some in the photography world – including the wedding photography industry – that JPEGs can even be considered a viable file format by a professional photographer. Actually,

in terms of weddings, I've had more than a handful of similar conversations with DSLR-toting guests. They're interested in my personal workflow, but quickly recoil with abject incredulity when they hear that I'll be working the JPEGs in post-production. But then again, it really is down to what one shoots. If I were shooting ad campaigns or indeed anything being retouched by an agency for that cause, I'd probably shoot a different format.

Historically, when I started using digital with a Nikon D100, I taught

Right: A bride signs the register under the gaze of her new husband
Canon EOS 5D Mark II, 24mm, 1/200sec at f/1.4, ISO 800

Below: A light-hearted alternative to the standard wedding shots
Canon EOS 5D Mark III, 24-70mm, 1/160sec at f/2.8, ISO 1,000



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myself to edit in only one way, and got set in my ways very quickly. There were no YouTube tutorials, and Photoshop was far more basic than it is now. Lightroom was in its beta phase and I didn't really like Nikon Capture. I liked what I saw from the JPEGs, and frankly, my clients weren't exactly pixel peepers. Raw shooting was a little clunky with that body too; there were slow write times and even complete lock-ups. I just found the JPEG format easier. It didn't let me down. It behaved. Mostly.

I experimented across the years with both JPEG and raw, but when I swapped to Canon and made my way through the various EOS 5D incarnations, the JPEG files were rich with colour and contrast out of the box. It really was as simple as that. I figured that the clever people at Canon had worked on their algorithms and created looks for thousands of environmental lighting scenarios. They were expert in this field. Also, I noticed some



peers around me working raw files and creating colours and skin tones that were inconsistent at best. I just kept coming back to JPEG.

A big reason why some photographers prefer shooting in JPEG is that it forces you to get everything right in-camera. Regardless of how you're shooting, this should be your principal aim anyway. I'm not so long in the tooth as some of my talented pro peers as I came late into the industry. I have limited experience of presenting film to clients, but the most valuable lesson I learned when starting up was the latitude offered by various stocks. I've inculcated this into my way of working now, and I suppose it has paid dividends with my, some would say, archaic loyalty towards the humble JPEG.

Speedy process

In the past, shooting in JPEG significantly sped up my workflow process and getting my images to my clients. I'm a big Photoshop user

and so is the retoucher I work with. Of course, you can't batch process quite like you can in Lightroom, so it would be wrong of me to suggest it's the quickest way to do things. There will inevitably be images where white balance has failed me or I've not nailed exposure, and where raw could rescue or at least significantly enhance the opportunity to breathe something back into the image. I know I sound like I should be swapping to raw any day now, but I still maintain that the JPEGs coming out of my cameras – I now use Fujifilm too – are superb. They're pretty much good to go right from the off.

The pick of my images is made using Photo Mechanic, which is blindingly fast to load the first glimpse of your shoot. Ironically, it's as fast with raw as it is with JPEG. Once I've copied the keepers over to a new file, the pictures are run through Lightroom if exposure needs some attention, but Photoshop for everything else. I sort



Neale has been twice internationally recognised in Junebug's exclusive list of Best Wedding Photographs of the World and voted 2014's Wedding Photographer of the Year for London and the South East at the Wedding Industry Awards. He lives in Berkshire, but accepts commissions throughout the UK and destination weddings abroad. For more details visit his website at www.nealejames.com.

the final image order in Bridge, rename them, and then they are ready for the client.

A bit of background

Photography came to me unexpectedly 12 years ago. My background before this had been almost two decades of radio broadcasting: as a presenter, producer and programme director. The latter position sparked the beginning of the end for me in that industry. I felt like an air marshal looking at his young guns, still wishing he was at the controls of an aircraft rather than behind a desk.

I knew I had to do something creative, so I applied a healthy dose of naivety and jumped ship with a loan from my mother-in-law and a handful of portrait opportunities. The leap of faith worked. The same thing happened when I took on weddings. A good friend persuaded me to shoot his brother's wedding and, now here I am, with over 700 weddings under my belt.





Sports

Sports photographer Adrian Dennis discusses the necessity of shooting JPEG in his job, and gives some insight into his working process

JPEG is more than good enough for the majority of people who shoot pictures and are not looking to sell them. It takes a skilled eye to see the difference between what was originally an image shot in raw compared to a photo shot in JPEG. A raw picture may be slightly sharper and you may be able to do more to the photo in post-production, but JPEGs these days are such good quality that the images are great straight from the camera.

If you speak to a large section of sports photographers these days, you'll find that the majority shoot JPEG. This is primarily a matter of choice that is dictated to us when we're working for agencies and we have to move pictures very quickly.

The reason I shoot JPEG images

the bulk of the time is that the pictures are going directly from my camera straight to an editor. I use a camera transmitter that is connected to either my Wi-Fi or the stadium's Wi-Fi. Then the complete 10-12MB high-resolution JPEG can be transmitted and looked at by the editor at the other end.

Most of the time, this is how we work. We're shooting live sporting events (generally using burst mode) and trying to get our pictures out extremely fast. I'll take a picture, look at it on the back of my camera, and if it's a decent and sharp enough action picture I'll hit the button in the centre of the dial on the back of the camera, which then sends that particular image off via the transmitter.

Light, white balance and colour

Most of the time if I'm working outside and I'm shooting JPEG, the daylight isn't a problem. The auto white balance on the Canon cameras I use is generally fantastic. The only time I tend to change the white balance is if I'm shooting



Above: Zara Philips at the Badminton Horse Trials
Nikon D3S, 24-70mm, 1/1250sec at f/8, ISO 400

Top right: Norway's Andreas Mikkelsen driving a Ford Focus loses control after hitting a boulder
Dayinsure Wales Rally GB
Canon EOS-1D Mark III, 300mm, 1/800sec at f/3.5, ISO 800

under tungsten light in an artificial light scenario, such as a press conference. In those circumstances, I'll change my colour balance to tungsten. Rarely do I change from auto white balance, though. The one thing I will do, though, is that if I'm working in a particularly flat day, where it's very cloudy, I'll add a bit of contrast using the picture styles in the setting. I may even add a bit of saturation or take some out, depending on the lighting.

Most of the time I work in complete manual mode on my



American
heptathlete Erica
Bougard at the 2015
IAAF World
Championships
Canon EOS-1D X,
200mm, 1/3,200sec
at f/2, ISO 100

camera. I'm a bit of an old-school photographer. I'll choose my shutter speed and apertures accordingly. If I'm sitting at the side of a football game, then I'll look for something that I think is 18% grey. That's harking back to the old metering days where I used to carry a bit of grey cardboard. I'll meter off something like the grass, or I'll meter off the back of my hand. This helps to determine my exposures.

Sports photography

It may be surprising to read, but you actually get a lot of time to set up before a sporting event. If you're shooting football you get plenty of time. For instance, it's not unusual to arrive at a stadium three or four hours before kick-off. It's a case of whoever gets there the earliest gets the pick of the positions. There are a lot of photographers who'll get there very early, maybe even five or six hours before a game, just to reserve what they deem to be the best position, perhaps near the corner flag.

Once you're in the stadium and



Adrian currently works for Agence France-Presse (AFP) and has been on its staff since 2000. He covers a variety of assignments in the UK and around the world, with an emphasis on sports photography. He has twice been crowned Sports Photographer of the Year. Visit www.adriandennis.com



you put your monopod down or your little foldable stool, then the rest of the time is spent pre-captioning on your laptop or going round doing pre-game features of the fans.

Sports photographers are very respectful in the UK with regard to this. Everybody understands that if you get there first and you put your stuff down in a spot, no one will touch it – certainly not other photographers.

Even though anything can happen in a sports game, you can still go into it with some preconceived ideas of what kind of images you'll walk away with. For instance, I was shooting an Arsenal game with the story of Sam Allardyce (then England manager) rumbling in the background. It's important to be aware of things like this because you're thinking about how they might affect the game.

I ended up spending a bit of time photographing the manager of Arsenal, Arsène Wenger, because he was loosely associated with the story. I made sure I got a lot of pictures of Wenger on the off chance that he would be in the frame for the next England manager's job. So you're experiencing preconceived ideas about how the story might turn, and you're always thinking like this.

In terms of predicting the action on the pitch, if you have a strong team playing against a weaker team, it will determine where you sit. You tend to pre-empt the stronger teams winning the games. Then, if you go one step further, you get to understand the players and their habits when they score.

For instance, when Alexis Sanchez (who plays as a forward for Arsenal) scores a goal, he tends to run to one side of the pitch and do a certain thing. After shooting particular teams a number of, you get to know what will happen.

Camera and lens

These days I shoot on a Canon EOS-1D Mark II, but I still use the Mark I. I'm very familiar with those cameras. Canon has been very good in terms of how its menus are set up across all the generations of its cameras. The menus have stayed roughly the same.

In the case of working in a sports environment, it needs to be intuitive when you want to change settings, such as the autofocus modes or drive modes. It has to be easy to flick through and change what you need quickly. If you shoot a picture and realise it's not quite how you need it to be, you can change the settings very quickly. I'm also very comfortable with the balance and weight of these cameras. The autofocus is amazing, and I really like the way the colours look.

On these two cameras I use a Canon EF 24-70mm f/2.8 L USM or a Canon EF 70-200mm f/2.8L IS II USM lens and a 1.4x converter. This combination goes with me everywhere. But if I'm shooting something specific like football, I'll carry another camera that has the Canon EF 400mm f/2.8L IS II USM attached. Then I'll have my remote equipment in there, which means I can put a camera behind the net with a fixed 24mm lens on it. This is then triggered from where I stand at the corner flag.



Street

Street photographer Eric Kim extols the virtues of shooting JPEGs and looks at the benefits of looking past your raw-file fixation

I'VE pretty much shot raw all my life. There are so many benefits to shooting raw in terms of the flexibility you have with the files, as well as the raw data in the files. However, with time, I'm leaning more towards shooting JPEG and beginning to realise the benefits of shooting JPEG.

First, the camera does a good job of processing JPEG images in-camera. Each camera is optimised to produce lovely looking JPEG images. So in terms of colour tone, skin tones and contrast, generally the JPEG images look solid out-of-camera.

Then, I have found that it is always disappointing when I import raw images into Lightroom and see the images 'revert' from the JPEG previews to the flat, no-contrast look of the raw image. Of course,

this problem can be solved if you apply a preset on import, but sometimes the presets never look as good as the original JPEGs.

Shooting JPEG can be less stressful. I've found that when shooting simple snapshots for family and other events, JPEG is always the way to go. It takes far too much time to post-process tons of raw photos, deal with colour correction, skin tones and so on, when it comes to just sharing simple photos.

JPEG is easier to back up than raw files. For example, Google Photos currently has a feature that offers free unlimited back up of JPEG images (at a reduced size of 2,000pixels wide, which is good enough for 6x4in prints). As our camera sensors keep getting better with more megapixels, it is a pain to have to always buy more storage (either as external hard drives, or the cloud).

Shooting JPEG is somewhat similar to shooting film. I like how when you shoot JPEGs your images have a consistent 'look', and you are more dependent on good compositions and emotion in images, rather than trying to

Below: Cindy Colour, Hanoi, 2016
Richo GR II,
18.3mm, 1/40sec at
f/3.2, ISO 400

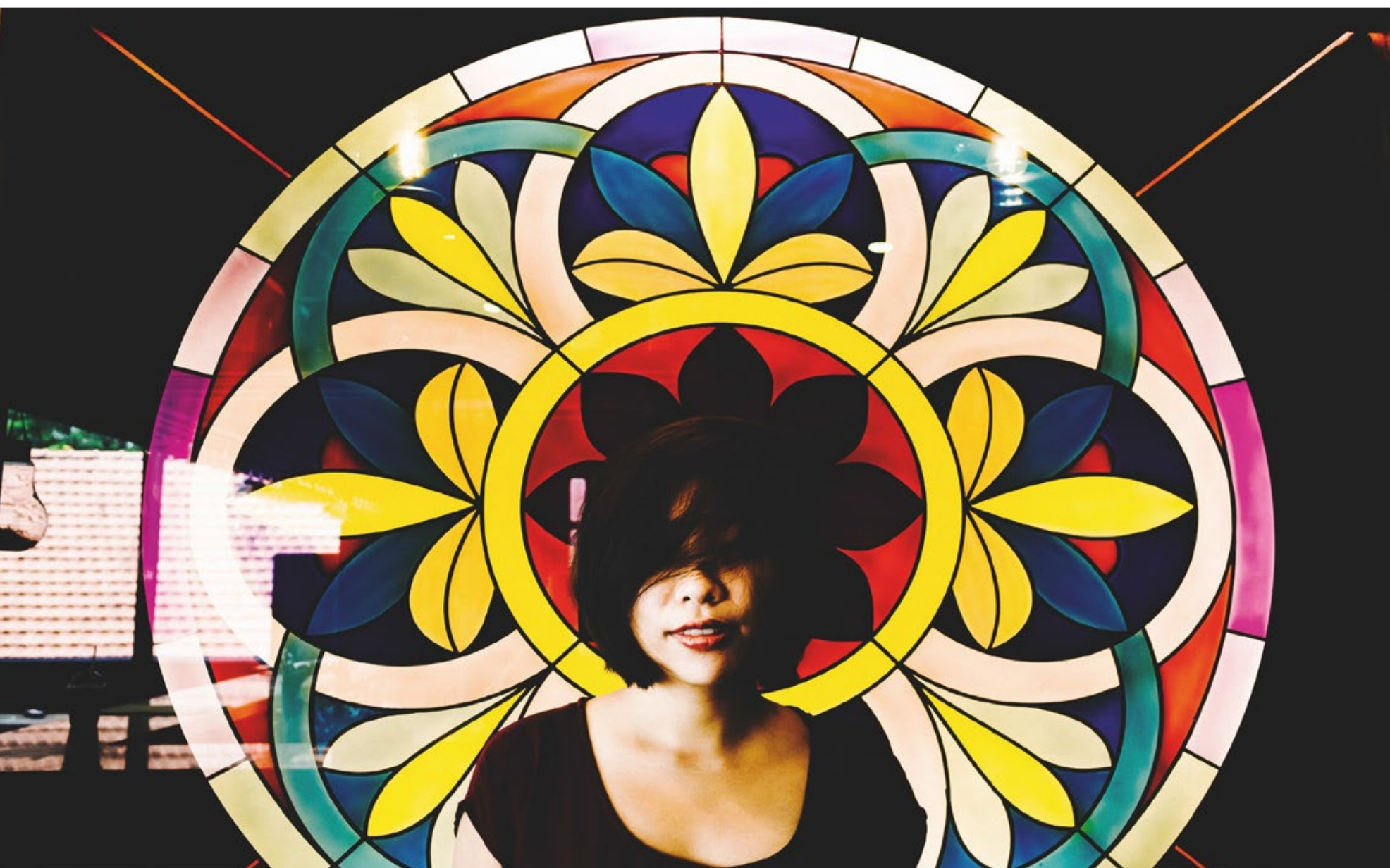
postprocess the hell out of your photos to make them look 'interesting'.

Moreover, there are some JPEG film simulations that look phenomenal (even better than presets). For example, the 'Classic chrome' colour preset for Fujifilm cameras looks solid, and even the 'grainy black and white' preset on the Fujifilm X-Pro2 (with maximum grain applied) looks fantastic. And yes, I do know that you can apply these filters to raw Fujifilm photos (look under 'camera calibration' in Lightroom), but not having to play around with Lightroom means less stress.

JPEG offers more creativity by having fewer options. I've found that sometimes processing raw files can be stressful because there are too many options when it comes to post-processing images. Sometimes I will spend too much time post-processing photos, and I often end up over-processing my images. Over-processed photos are like adding too much salt to your food.

There is a wonderful sense of finality with a JPEG image. If you watched a scene in black & white and only shot it in black & white,

Bottom right:
Downtown LA,
2016
Pentax 645Z,
55mm, 1/125sec at
f/16, ISO 400



The City of Angels,
Downtown LA, 2015
Ricoh GR, 18.30mm,
1/4,000sec at f/8,
ISO 1,600



'If you're really gutsy, try experimenting with shooting only JPEGs for a week to see if it causes you less stress'

you don't need to stress whether the colour version would be any better. This is the same with black & white film – you can't convert a black & white film photo into colour, nor can you convert a black & white JPEG image into colour. Ironically, by restricting our options, we can be more creative with our work.

A couple of caveats

First, I don't shoot entirely in JPEG. I shoot in raw and JPEG because much of the black & white conversions I do with my free Lightroom presets look better than the in-camera 'high-contrast black & white preset' in the Ricoh GR II. However, I'm beginning to prefer the colour JPEG images from the Ricoh over post-processing it myself. For a friend's wedding recently, I shot both raw and JPEG, and I ended up only using the JPEG files (the colour, contrast and skin tones looked way better).

One of my good friends, Josh White, does more or less all his black & white shooting in JPEG on his digital Ricohs, and does some minor post-processing afterwards.

There are also many instances where shooting raw is preferable. For example, if you're a commercial photographer and you need all the information in the files; if you are a fickle photographer (one who prefers having both colour and black & white, just in case); if you already have film-simulation presets in Lightroom that work well with your raw files; or if you already have your 'workflow' mastered.

The point I'm trying to make is that if you prefer shooting JPEG and don't care for raw, that is totally fine. If you're a dedicated raw shooter, experiment a bit with your JPEG images. You might be surprised as they could look better than you think. So try shooting in raw+JPEG. And if you're really gutsy, try experimenting with shooting only JPEGs for a week or so to see if it causes you less stress and more satisfaction in your photography.

Photography – in fact, all life – is about experimentation. Enjoy your creative process and don't be encumbered by the small details. Viva la JPEG!



Eric is a street photographer based in Vietnam. He is the author of several books, all of which are free to download from his website. He also offers a range of workshops. Visit www.erickimphotography.com.



Portraits

Top US photographer Jessica Drossin, who shot this issue's cover image, explains why she still shoots JPEG when raw capture and editing have got a lot easier

AT THIS point in my career, I don't see that the benefit of shooting in raw outweighs the memory/file space requirements. After a lot of practice shooting in manual mode, I am now adept at getting the sort of colour and exposure that I want in-camera, as a JPEG file. My vision for this shot [on the front cover of this week's issue], and the workflow I used to achieve it, was relatively straightforward. I just enhanced the contrast, modified the tones, and did some dodging and burning. In other words, nothing that required adjusting a raw file.

My background is in graphic design and art direction – creating and managing the production of digital art for video-game marketing. In our art department, it was standard to receive JPEG files for marketing campaigns, so I was very comfortable with the format. I also felt that my image from screen to print translated well, so my thinking was, if this

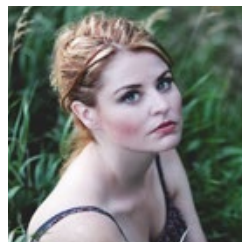
works for me, why multiply the file size on my card and on my computer's hard drive just because others say I should? The chorus of 'because everyone is shooting raw' makes me want to avoid it!

I shoot in exactly the same way whether it's JPEG or raw. Sometimes I now feel more comfortable underexposing a shot when the light is fading if shooting in raw, but under the usual conditions I shoot exactly the same.

I've always been happy with how my work looked when printed, resolution-wise. To my knowledge, most commercial printers don't even print at 300dpi any more. That was the unbreakable rule when I was working with high-resolution files and offset printing, but in today's digital print environment the majority of labs print at a lower dpi, even if they tell you to upload at 300dpi. Again, I go by how the print looks. I have seen huge blown-up images of my work and the resolution has never bothered me. But then again, I come from a painting background. I am not necessarily concerned about the same issues that others might be.

I love to edit. I get good photos straight out of the camera, but that isn't what I'm necessarily aiming for. I want to create art and make

Below: Laura Hair. This image shows how Jessica's shooting prowess and editing skills combine to produce a great JPEG portrait
Canon EOS 5DS R, 85mm, 1/500sec at f/2, ISO 200



Jessica is an internationally published, self-taught fine-art portrait photographer based in Los Angeles in the USA. She has a Bachelor's Degree in Fine Art, and has worked for video game companies such as Blizzard Entertainment. Jessica has been a professional photographer for five years and has won several awards. Visit jessicadrossin.com.

statements. I make my own actions, overlays and textures, and I apply them to my work to change the contrast, enhance the colours, and bring out certain details while minimising other aspects of the original image. When I shoot, I think like a photographer. When I edit, I think like a painter.

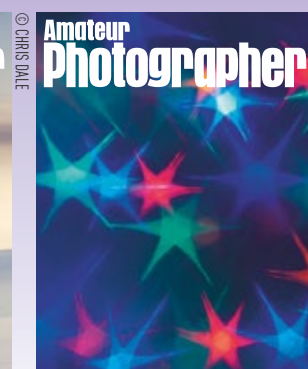
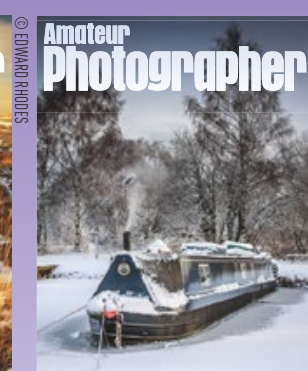
Depending on how I imagine the final image, sometimes it's better to use raw so I have more flexibility. I tend to edit to include more environmental details now, and more so than I did a few years ago.

To get the best results with portraits when shooting JPEG, make sure you have soft, even light. Then, ensure you understand how to shoot properly in manual mode so you can get the colour, sharpness and exposure you want, straight out of the camera. Always consider your lens, your distance from your subject, your subject's distance from the background and your choice of aperture when setting up a shot. Then, ensure you are selecting the highest-resolution JPEG setting in-camera. Once you've begun your edit, save the document as a PSD until you are completely finished. Do not repeatedly save and re-save a JPEG image as the compression will begin to noticeably degrade the file.

AP



Be a Christmas cover star



Would you like to see one of your images in print, on the cover of the world's no 1 weekly photography magazine? If so, read on...

THE HOLIDAY season is almost upon us, which means it's time for Stir-up Sunday, sentimental TV adverts, and the *Amateur Photographer* Christmas cover competition. This year we have teamed up with Photocrowd and PermaJet to offer you global exposure and some great prizes.

The prizes

The overall winner (as judged by the AP team) will see their picture grace the cover of the AP Christmas Special (17-24 December). They will also receive a top-quality A3 print of the finished design (complete with masthead, cover lines and so on), courtesy of PermaJet (www.permajet.com), and a cash prize of £100. There will also be a second winner (as awarded by the public vote via Photocrowd, (www.photocrowd.com), who will receive £100, and an A3 print of their image. If the standard of entries is deemed high enough, the winner(s), and a selection of commended entries, will appear inside a future issue of AP.

HOW TO ENTER

The competition is open to everyone, whether amateur or professional, and you are free to interpret the theme in any way you choose. Naturally, we are happy to see shots of baubles, trees and lights, but we also want pictures that show the creative potential of the season in general, so feel free to submit winter landscapes, indoor portraits, frosty flora and fauna and so on. If you think you already have something suitable on file, great, but if not have a go at shooting something specifically for the competition (see right for our insider tips).

To enter, upload your image(s) via the following link: www.photocrowd.com/contests/610-christmas-cover-star.

For full terms and conditions, visit the AP website at www.amateurphotographer.co.uk.

The closing date for entries is Sunday 20 November 2016



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Tips for cover success

Shoot portrait-format pictures: While it's not unheard of for us to use a section of a landscape-format image, your chances are vastly improved by sticking to the upright orientation.

Make eye contact: If you're submitting a portrait, ensure good eye contact, with the subject looking directly into the lens. Make sure the eyes are pin-sharp.

Provide plenty of options: Try various angles and subject placements, with the main focal point to the left, the right and centre, to give the art editor lots of options as to where to put the coverlines.

Don't crop in too tightly: Leave lots of space for the magazine 'furniture' – the masthead, coverlines, bubbles and graphic devices. Busy images with lots of detail are generally unsuitable as they make superimposed text tricky to read.

www.photocrowd.com/contests/610-christmas-cover-star

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NIKON M RANGEFINDER CAMERA - A VERY EARLY EXAMPLE

In 1948 Nikon's very first camera, the Nikon Model One, was destined for only a brief production run. Its 24 x 32mm format proved unpopular with the GHQ of the Occupation Forces under General MacArthur, who would not allow the camera to be exported to the USA because the 24 x 32mm format was not compatible with Kodachrome slide mounts. It was replaced by the Nikon M (the M standing for mutatio – Latin for change or alteration). The M used a 24 x 34mm format, but it was still smaller than the 36 x 24mm employed by Leica. In addition Nikon added the letter 'M' before the serial number which is the only time they ever identified one of their rangefinder cameras. According to factory records, the first Nikon M was camera M609760 assembled in August 1949. The camera is marked "Made in Occupied Japan" on the base, a sign of the times following the 1945 Armistice and the US occupation of Japan which lasted from the summer of 1945 through Spring 1952. The number of this very rare example is M609769, which is possibly the 10th production camera! It is complete with a 5cm f/2 Nikkor-HC collapsible lens.



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A town without children

Fifty years ago, American photographer **IC Rapoport** travelled to an Aberfan that was still reeling from the colliery tip tragedy. He talks to **Amy Davies** about an event that changed everything for all concerned

On the morning of 21 October 1966, 116 children and 28 adults were killed when a colliery spoil tip collapsed onto the village of Aberfan in South Wales, destroying Pantglas Junior School.

In the US, a photojournalist called IC Rapoport, who was working for *Life* magazine, was moved by footage of the disaster that was being beamed around the world, one of the first times a major disaster had been televised so soon after it had happened.

Today, speaking from his home in Los Angeles, Rapoport, or Chuck as he is affectionately known, recalls how he came to photograph the aftermath of the disaster.

‘I was obsessed with going to Wales,’ he says. ‘W Eugene Smith, the photographer, was an idol of mine and he had shot a very well-known photo essay on Wales for *Life* just after the Second World War. Those images stayed in my mind. When I heard about this disaster in a mining village in Wales, something told me it had the potential for really special photos.’

Rapoport thought that convincing his editors at *Life* to let him travel would probably be a long shot as he had only just started working freelance for the magazine and they were already planning to run news images in that week’s issue.

However, a recently completed photo essay had gone down well

Right: Some of Aberfan’s townsmen reflect on the disaster

Top right: The depths of despair: one of Aberfan’s devastated miners



Left: A grieving woman tends a grave at Aberfan cemetery



with the editors and earned him some cachet. Speaking directly to the editor-in-chief, and going above the head of the picture editors who usually commissioned him, Rapoport bypassed the idea of covering the story from a fresh news angle, instead pitching the essay as ‘a town without children’. The editor jumped at it.

An immediate impact

Rapoport arrived in the village around eight days after the disaster, and what he saw made an immediate impact on him.

‘They had cleaned up the streets but they were still covered with half an inch of slurry – the worst kind of dirt you can imagine,’ he recalls.

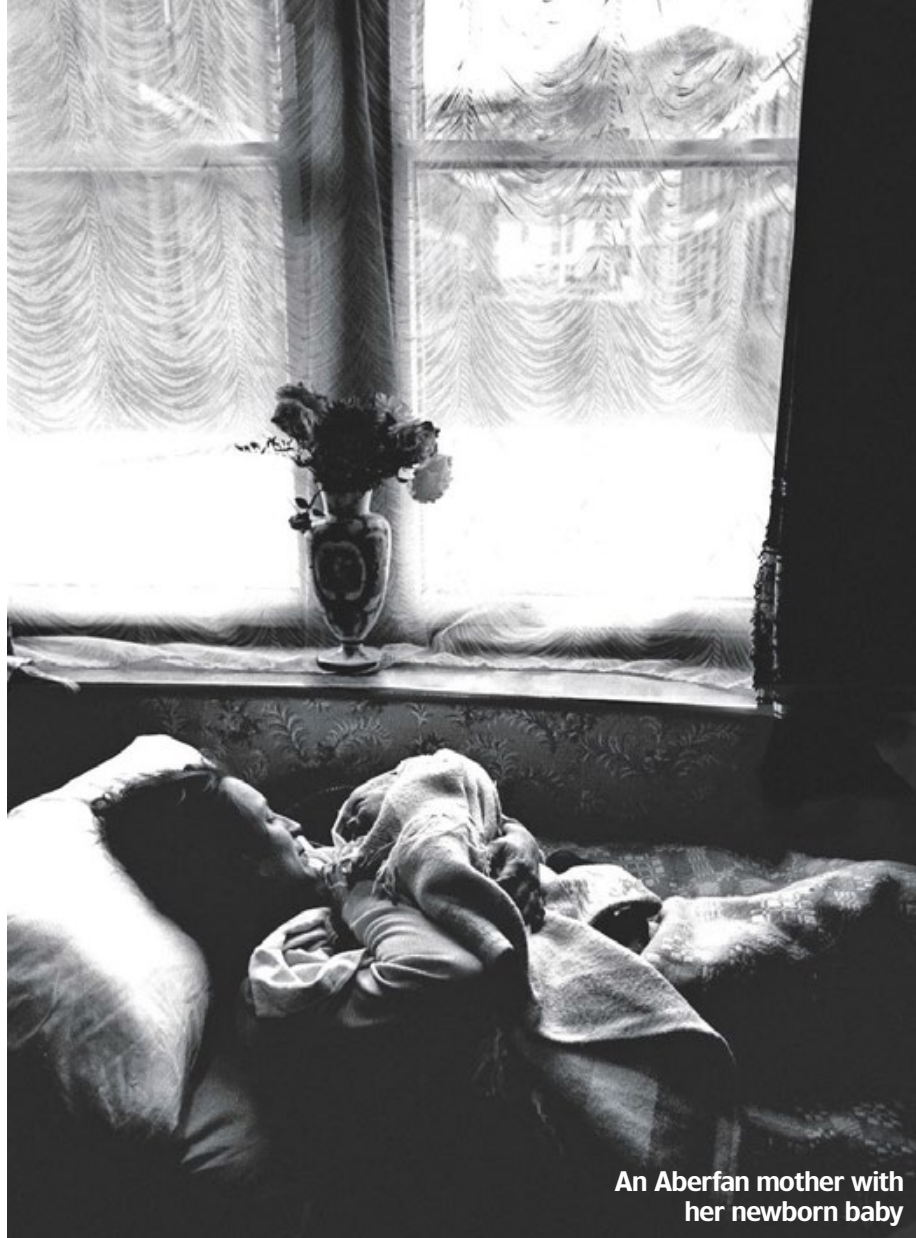
‘Based on the photos of W Eugene Smith and others, I had always imagined Wales to be a cold, wet, dirty place. When I arrived in Aberfan, my idea of Wales was reinforced. That’s exactly what it looked like.’

Rapoport brought with him 60 rolls of black & white film and 20 rolls of colour, but over the next few weeks he shot more than 120 rolls. He carried with him three Leica M2 cameras, two of which he had bought on getting the commission to cover the story, and 28mm, 50mm and 90mm lenses. He also had two Nikon F SLRs with 180mm and 400mm lenses.

For the people of a town who were still in shock, it wasn’t easy to accept yet another journalist arriving in their midst.



A young bride considers her wedding day against the backdrop of disaster



An Aberfan mother with her newborn baby

➤ “They felt the press had treated them poorly and so I came on the heels of that,” explains Rapoport. “The town had cleared out of journalists by the time I arrived, and then this guy shows up with his cameras. They were very suspicious of me and cautious, too. ‘Being an American helped me because their upset was with London and the English. Also, I was interested in their lives and I wasn’t writing anything down.’

At the cemetery

Although Rapoport began to take photos as soon as he arrived in the town, he found that some subjects were much harder than others.

‘It took me at least two weeks to get to the cemetery,’ he says. ‘I felt that was one place I really would be an intruder. I was told by everybody what was going on in the cemetery; the mothers would go there two or three times a day.

‘People said, “You don’t want to go there, Chuck”, but of course I did want to go there because I knew those photos would be valuable, although I was nervous about it.

‘There were two entrances [to the cemetery] and somebody tipped me off to go to the top entrance. I looked in and I could see mothers

and the graves, from a long distance. That’s when I used my 180mm lens. Slowly, I entered the cemetery and got closer and closer to these people.

‘The women looked at me. Some of them had an unpleasant look on their faces. Others would say, “Oh, you’re the photographer from the States.” I would talk to them and ask if I could photograph them at the grave. Some of them said, “No,” but most of them said, “Do what you want”. They were still in shock.’

Rapoport became a regular fixture in the town, but the experience took its toll as he began to suffer nightmares depicting his son being caught up in the disaster.

‘I had been suppressing my feelings,’ he recalls. ‘People were telling me horrible stories and I would just listen and nod, and try not to become emotionally involved. So it came out in my nightmares.’

The story was published in *Life* in January 1967 after Rapoport had spent two months living in Aberfan. He photographed the first baby born after the disaster, and the first wedding. His photographs showed the people left behind but forced to move on. In that sense it’s a hopeful piece that shows the resilience of a community torn apart.

AP

Plucked from the abyss

THE FATE of one of Rapoport’s subjects was changed remarkably, thanks to his photographs. John Collins lost his wife and two sons, along with his home and everything in it, in the disaster, leaving him with not so much as a picture to show that they existed. ‘We went to see him and he was weeping; he was in total shock,’ says Rapoport. ‘I had my camera on my lap and I couldn’t bring myself to pick it up. I was frozen.

‘Finally, I lifted my camera and I looked and I said, “John, do you mind if I take a picture of you?” He just looked at me and said, “It’s your job, man, it’s your job.” So, he released me and I shot a whole roll of pictures.

‘In 2010, I received an email out of the blue from a woman named Bernice Collins. She said her mom was an American woman who was so moved by my picture of John Collins in the *Life* story that she contacted him, they started a romance, got married and had a daughter – the woman who had emailed me. That was so moving, I couldn’t believe it. My photograph turned his life around.’



John Collins’ life was turned around by Rapoport’s photograph

The photographs taken of Aberfan by IC Rapoport, who lives in Los Angeles, were recently exhibited in Merthyr Tydfil, just a few miles from the town. The work from the photographer’s *Life* essay can be viewed at his website, along with fascinating posts about his recollections from that time. Visit www.icrapoport.com/aberfan.



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APOY 2016 Amateur Photographer OF THE YEAR COMPETITION

STREET PHOTOGRAPHY

There were some stunning street shots in APOY round 7 **Big Brother**. Here we present the top 30 images

Street photography has always been one of our most popular rounds of APOY, second only perhaps to black & white, which is round 8 of APOY 2016. Street photography is a genre that at times seems almost magical. Walking through a town, city or village with our cameras at the ready, we can find multiple scenes that cry out to be photographed and we'll see a wide variety of these over the next six pages.

The overall winner of round 7 is Sudipta Dutta Chowdhury from West Bengal, India. Sudipta wins a Sigma 24-35mm f/2 DG HSM lens, the world's first large-aperture full-frame wide-angle zoom lens offering a wide open aperture of f/2 throughout the zoom range.

Sigma has developed the new 24-35mm f/2 DG HSM for 35mm full-frame sensors. This allows photographers to carry one lens to do the work of three fixed focal-length lenses – a 24mm, 28mm and 35mm – with f/2 brightness and top optical

performance. One package delivers flexible functionality and high convenience. In particular, at the 24mm and 35mm focal lengths, this lens offers the performance that is equivalent to that of two prime lenses in Sigma's Art line. Instead of changing one high-performance fixed-focal-length lens for another, you simply zoom.

The Super Multi-Layer Coating of the lens reduces flare and ghosting, and provides sharp and high-contrast images even in backlit conditions. The included lens hood can be attached to block out extraneous light, which can have a negative effect on rendering performance. The HSM (Hyper Sonic Motor) ensures a silent, high-speed AF function, and by optimizing the AF algorithm, smoother AF is achieved.

Sudipta also receives a Sigma 82mm WR Ceramic Protector – a vital accessory for protecting the lens from dust and scratches when out shooting in a city or town.

That's a total prize value of £1,054.98.



1 Sudipta Dutta Chowdhury **India** 50pts
Nikon D750, 16-28mm, 1/500sec at f/9, ISO 200

1st

India is a country that has been endlessly photographed – and with good reason. It's a place of ample colour, texture, people and landscapes. But here we see a different take from West Bengal resident Sudipta. Gone is the bright saturated colour to be replaced with expressionist black & white. This is a beautifully composed image and one full of joy and life. It's a great take on the street photography theme and we're more than happy to award this image first place in this round.



2 Kartal Karagedik **Germany** 49pts
Nikon D300S, 35mm, 1/800sec at f/7.1, ISO 250

This is an especially well-composed scene and one that offers some hidden delights. The boy on the left, with his body frozen as it is, mimics the shape of the stairs, while the boy in the centre has his arms outstretched in reflection of the structure behind him. Finally, the arms of the boy on the right seem to reflect the overall shape of the scene.

The 2016 leaderboard

Penny Halsall is holding on to the top spot with a very impressive 206 points. Behind her in second place is Bertrand Chombart with 171 points, while Adrian Mills is third on 140 points. Fearghal Breathnach is fourth with 138 points and in fifth is Dominic Beaven with 132 points.

1 Penny Halsall	206pts	6 George Digalakis	130pts
2 Bertrand Chombart	171pts	7 Tomer Eliash	127pts
3 Adrian Mills	140pts	8 Adam Stephenson	125pts
4 Fearghal Breathnach	138pts	9 Sigita Playdon	124pts
5 Dominic Beaven	132pts	10 Russ Barnes	123pts



2nd

3rd

3 David Sark
Australia 48pts

Canon EOS5D Mark III, 50mm, 1/160sec at f/2.8, ISO 400

David found this scene of a vendor in Hong Kong, China. As you can probably tell, the image was taken at night and this has meant that David has been able to play around with the shadows and exposure. He has exposed for the highlights, meaning the shopkeeper is framed by the lights of her store. The rest of the image is thrown into deep shadow. Shooting from an elevated position and from a distance is also a great choice. You may also want to note the sign on the vendor's counter...

4 Peter Murrell London 47pts

Nikon D700, 50mm, 1/60sec at f/2.8, ISO 900

If you were to ask the majority of street photographers for their lens recommendations, one lens would crop up time and again – the 50mm. This lens forces you to get close to your subject and frame them in creative ways, as we can see here in this example from Peter.

5 Teo Liak Song Malaysia 46pts

Nikon D800E, 24-70mm, 1/800sec at f/5.6, ISO 200

This beautiful and energetic image is perfectly timed. The smiles on the faces of the children are infectious.

6 Keith Cooper Swansea 45pts

Fujifilm X-T1, 56mm, 1/5,800 at f/3.6, ISO 200

Here we see how a city scene can be used to create images of attractive geometric quality.

7 Edgaras Vaicikevicius Lithuania 44pts

Olympus E-M10 Mark II, 14-42mm, 1/2,500 at f/8, ISO 200

Street photography is often known for the way it can utilise deep dark shadows against strong directional light, and this is a perfect example of that technique. The way the subject disappears into the black beyond is fantastic.

8 Tomer Eliash Israel 43pts

Canon EOS 5D Mark III, 16-35mm, 1/640sec at f/5.6, ISO 2,000

Street photography can also apply to images taken in public spaces, as we see here in this image of two lovers gazing over the city in the Museum of Modern Art, New York.

9 Bertrand Chombart France 42pts

Nikon D800E, 50mm, 1/800sec at f/1.4, ISO 100

The exposure here is key. The light falls perfectly on the face of the subject peering out of the train window.

10 Aaron Bennett Hampshire 41pts

Fujifilm X-T1, 18-55mm, 1/250sec at f/5.6, ISO 200

The square frame is a great mimic of the paving slabs and brickwork.

11 Pessoa Neto Portugal 40pts

Canon EOS 500D, 15-85mm, 1/500sec at f/8, ISO 800

This image demonstrates how important it is to find a location and wait for the right subject.

12 Sunjay Soni Greater London 39pts

iPhone 5, 4.12mm, 1/30sec at f/2.4, ISO 50

The vignette of shadows is a good method of leading our eye into the person below.

13 Peter Henry Cumbria 38pts

Nikon D600, 80-200mm, 1/60sec at f/5.6, ISO 100

This was taken in Blackpool on a very wet afternoon. It's a perfect street scene that makes use of a lucky find.

14 Stu Meech Warwickshire 37pts

Nikon D300S, 18-70mm, 1/160sec at f/8, ISO 200

The obvious thing to do would be to remove the colour, but Stu has made the wise choice of letting it remain.

15 Mick Davis Shropshire 36pts

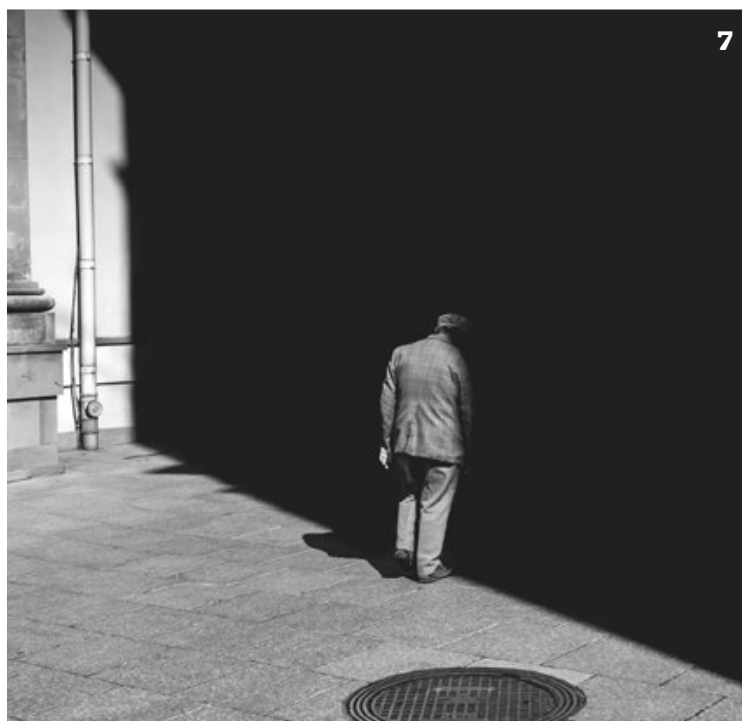
Fujifilm X-Pro1, 23mm, 1/60sec at f/2.8, ISO 800

Shot at the Kröller-Müller Art Gallery in the Netherlands, the momentary surprise on the woman's face is priceless.

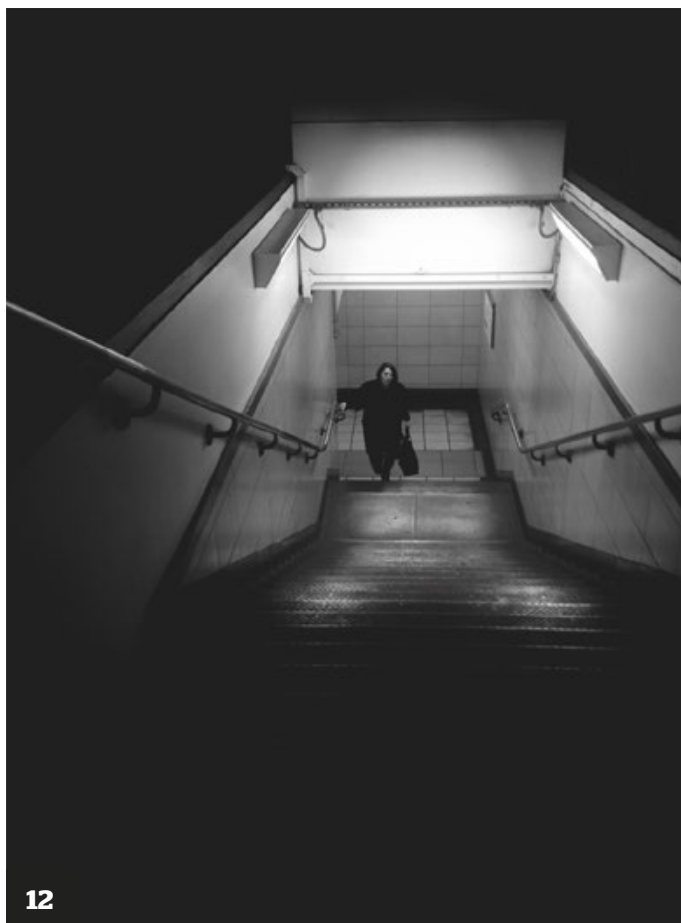
16 Fearghal Breathnach Ireland 35pts

Canon EOS 5D Mark III, 24-105mm, 1/1000sec at f/4, ISO 100

This is a gorgeous and perfectly framed image. The toning gives it an almost timeless feel.



‘Street photography is often known for the way it can utilise deep dark shadows against strong directional light, and this is the perfect example of that technique’





5



6



10



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11



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16

17 Graeme Youngson Aberdeen 34pts

Canon EOS 600D, 75-300mm, 1/320sec at f/6.3, ISO 400

The shallow depth of field means the person is rendered abstract and reflects the black bollards in the foreground.

18 Michael Marsh Kent 33pts

Canon EOS 5D Mark II, 70-200mm, 1/80sec at f/2.8, ISO 3,200

This is an excellent street portrait. The cloud of swarming smoke is vital for the overall narrative and atmosphere of the image.

19 Bruno Henning Brazil 32pts

Nikon D5200, 18-105mm, 1/250sec at f/5.6, ISO 100

Rainy days in the city don't mean you have to keep your camera indoors. Just look at this image of a puddle – absolutely stunning!

20 Stephen Minshull Worcestershire 31pts

Nikon D7000, 18-200mm, 1/125sec at f/5.6, ISO 500

It's the simplicity of this image that makes it a success. The shape of the light adds to the overall effect of the shot, which is dictated by the stairs.

21 Diego Garcia Colombia 30pts

Nikon D750, 50mm, 1/500sec at f/1.4, ISO 100

This is a near perfect portrait taken in Cuba. The environmental context is so important to building a story of these child subjects.

22 Brian Duffy Hertfordshire 29pts

Canon EOS 5D Mark II, 24-105mm, 1/160sec at f/4, ISO 100

This study of colours and contrasts is simple and all the better for it.

23 Victor Antoine Kuebart Germany 28pts

Nikon D3100, 17-70mm, 1/1,250sec at f/3.2, ISO 400

Here we see how directional light can work to emphasise the atmosphere of an image.

24 João Domingues Portugal 27pts

Fujifilm FinePix X100, 23mm, 1/500sec at f/8, ISO 400

Patience is a virtue in street photography. Select a location and wait for the image to unfold in front of you.

25 Jonathan Thomas Gwent 26pts

Canon EOS 400D, 70-300mm, 1/500sec at f/8, ISO 100

Silhouettes require that the subject has a defined and recognisable shape – something Jonathan clearly understands.

26 Mark Levitin Indonesia 25pts

Canon EOS 5D, 24-105mm, 1/200sec at f/9, ISO 500

This tribute to Steve McCurry shows the wonderful colours of life on the streets of India.

27 Penny Halsall Oxfordshire 24pts

Sony Alpha 7 II, 28-70mm, 1sec at f/18, ISO 640

Here we have an eerie and urban take of Edward Hopper's 'Nighthawks' painting, complete with light trails.

28 Adrian Mills East Sussex 23pts

Pentax K-5, 31mm, 1/100sec at f/5, ISO 400

An all-too-familiar scene and an image of sensitivity and social awareness.

29 Clive Smith Bath 22pts

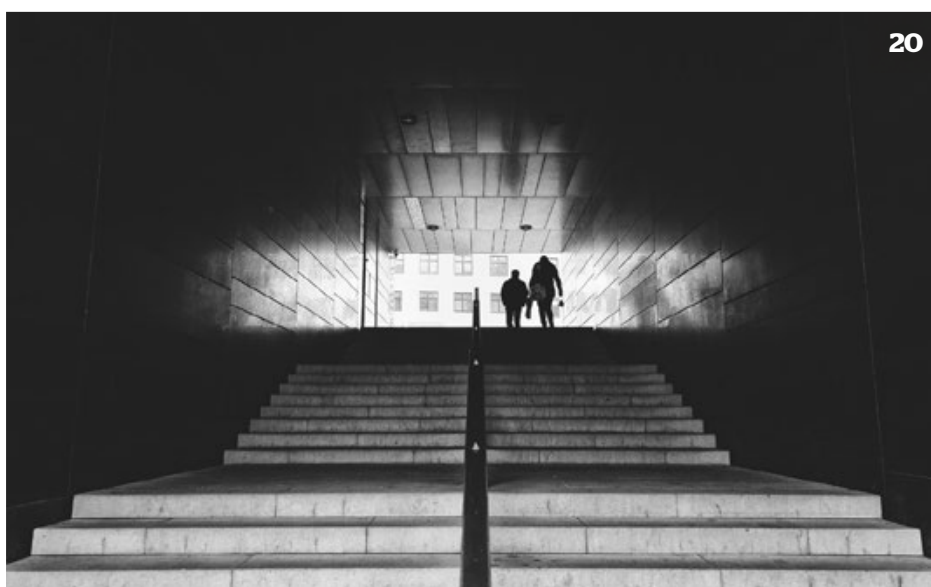
Nikon D200, 18-200mm, 1/320sec at f/8, ISO 400

This almost painterly scene is blanketed by the light of a full and brooding sky. The toning serves to amplify this nicely.

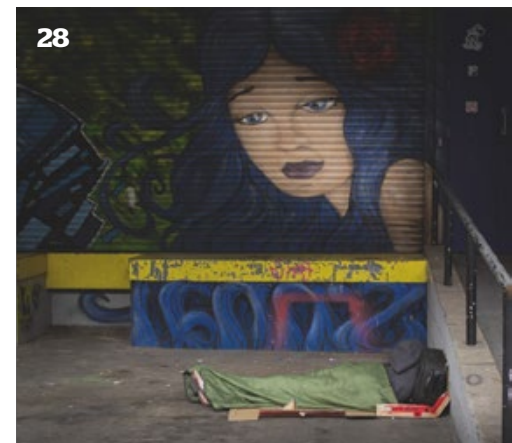
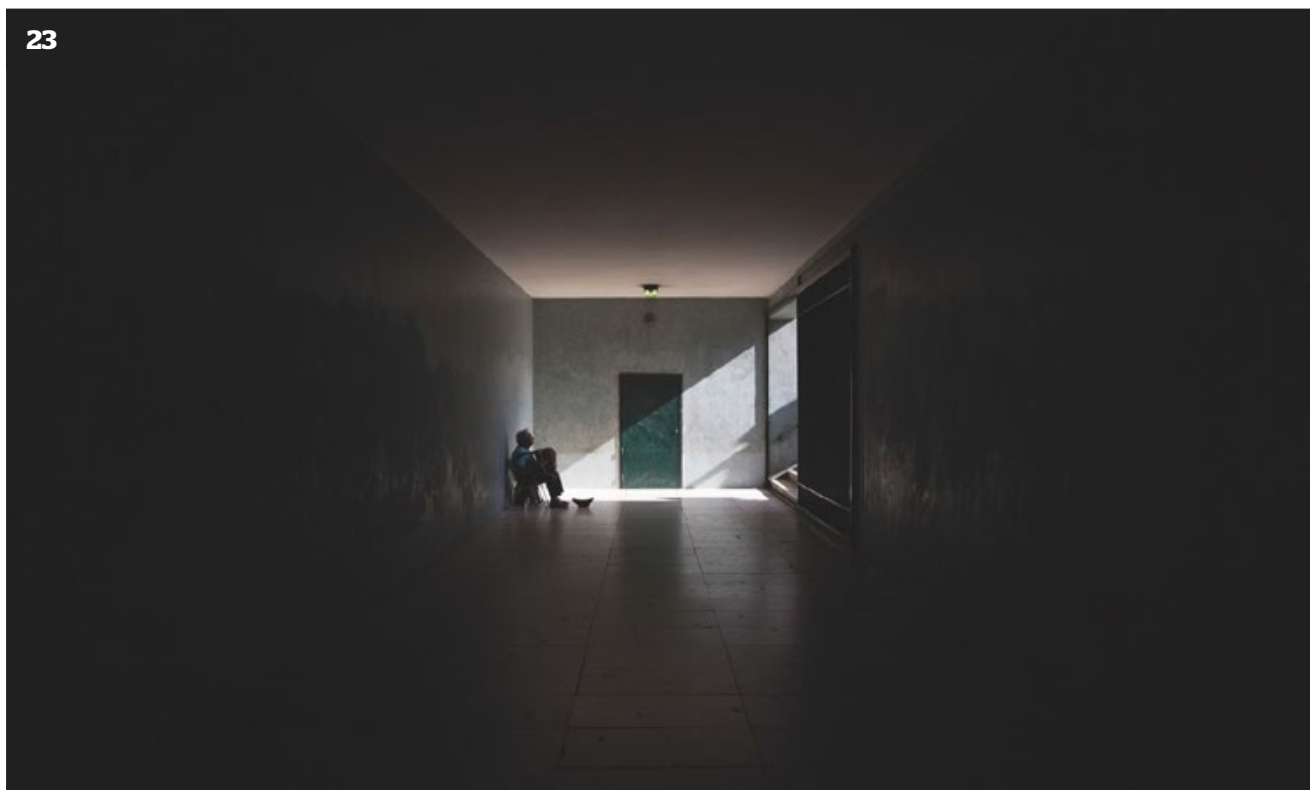
30 Malcolm Hay Worcestershire 21pts

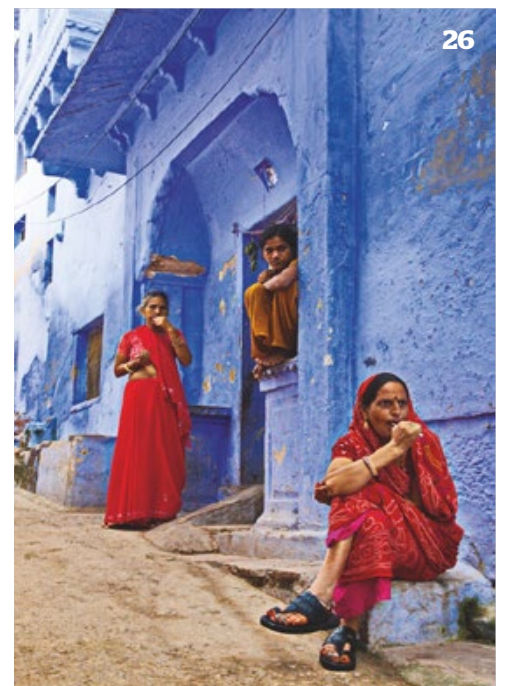
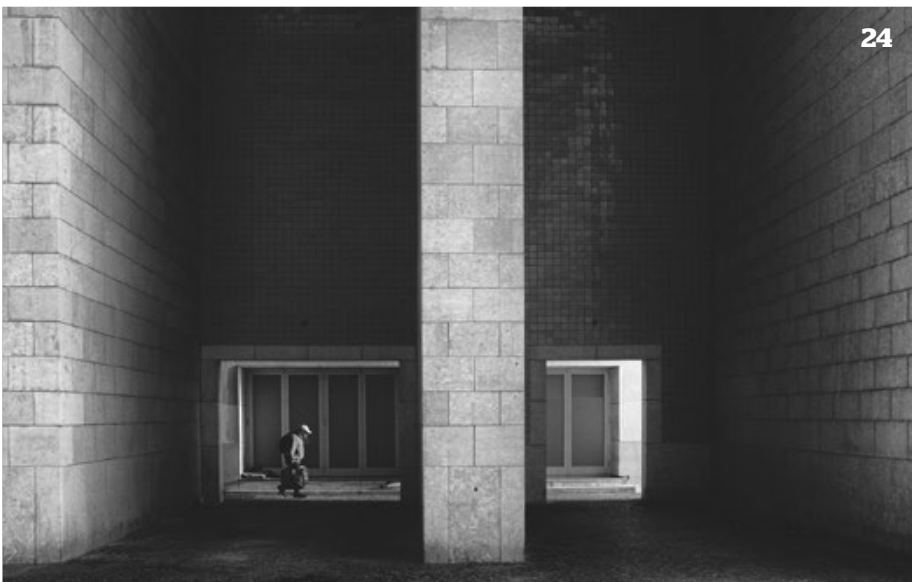
Pentax K-5, 18-55mm, 1/640sec at f/13, ISO 200

Malcolm's image shows a really quite intriguing use of shadows to create an abstract and captivating canvas of light and shade.



‘The shape of the light adds to the overall effect of the shot, which is dictated by the stairs’





Tips for video shooting

Keep comfortable

As with any camera, how comfortable it feels in the hand is important as you will be holding and manoeuvring the camera in a way that's different from when shooting stills.

Flexible viewing

A flexible rear LCD screen on your camera is a boon for videomakers, especially when shooting in tight areas or at odd angles. A fully articulating screen allows you to view and shoot in a wider range of situations – resulting in more creative footage.

Wide resolution choice

Think about what quality you want from your footage and where it's going to be shown. The best advice is to get a camera with the best possible resolutions – currently, that's one with 4K capability (either Cinema or UHD) with the options of 1080p and below.

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The camera 'hub'

Consider your camera as the central hub of a video system, which you build upon according to need. A model that allows for external mics, direct output, monitors and lens changes will deliver you greater options for shooting video, but you may want to start small and build up to this.

With its full HD 1080p capability, the Canon EOS 5D Mark II was a trailblazing DSLR in terms of its video-shooting capabilities when it was launched in 2008. Fast forward eight years, and the array of cameras offering the much higher resolution 4K shooting – and even cinema 4K (4096x2160 pixels) – is astonishing. So how should you choose the best camera – whether it's a DSLR, compact system camera, compact or bridge – for your needs?

As with any equipment purchase, start with a budget. At the risk of stating the obvious, if you have £500 to spend on a camera body, try to keep to that and examine the best options at that price point. Ask yourself whether you want an all-in-one

camera with a built-in lens, or if you are adding a video option to your existing system. For example, if you have a CSC, you might want to stick with it but upgrade to the latest model with the most advanced video options. Long-term DSLR devotees, such as Canon and Nikon users, will probably have a ready-made lens line-up in their kitbags, so will already have a variety of creative focal lengths to work with.

Ease of handling is a crucial consideration. Shooting video often involves moving your position, and panning or shooting from unorthodox angles, often for significant periods of time. You'll need to be sure the camera you choose feels good in the hand and is something you would be happy to work with for long shoots.

Creative options

Try to invest in a camera that offers as many options as possible. It can be tricky to decipher all the video resolutions – for example, Cinema 4K, UHD 4K, 'full HD' 1080p, 720p and so on – and the frame rates within those. Look for a camera that offers a good array of quality video resolutions, preferably from 4K downwards, combined with a range of shooting options.

For creative options, a wide choice of frame rates will allow you to record different 'styles' of video. For example, 24fps is often used for cinematic productions and tends to deliver blurred backgrounds with close subjects in focus, while 60fps is better for clear imagery across the frame with smooth motion. If your camera offers most of the 24fps,

Buying a camera for video

With many cameras having advanced video capabilities, how do you pick the right one for you? **Steve Fairclough** has the answers



36fps, 48fps, 50fps and 60fps options, you will have many of the creative tools you need.

Autofocus for video is being phased in to many models, thanks to technologies such as Canon's Dual Pixel CMOS AF. You'll need to consider if you need AF for video or if you prefer to focus manually. Manual focusing gives you more control, but AF should be considered if you will be shooting subjects that move more erratically.

Video footage eats up memory much more quickly than shooting stills, so look for cameras with dual memory-card slots so recording can automatically switch to a second card if the first fills up. Also, look for those cameras that offer compatibility with the latest card technologies, such as CFast 2.0 or U3, as these will offer power and speed for longer filming times, and

faster read and write speeds.

Recording video with any camera is really only half the story, as capturing quality audio is just as vital. To that end, consider the audio options offered by the camera. For example, does it offer a headphone connector so you can monitor audio while recording? Will it accept an external mic, either via an in-camera connection or a hotshoe connection? Built-in mics are OK on cameras, but you really should consider broadening your audio options beyond that.

Watch out for our future video columns in which we'll explain many more of the principles and techniques involved in shooting video, as well as interviewing some of the world's top filmmakers. In the meantime, keep up to date with all the latest video news, interviews, tips and tuition videos at The Video Mode website (www.thevideomode.com).

TOP TIPS Video

VIDEO NEWS ROUND-UP



DJI adds folding 4K drone

DJI has introduced the Mavic Pro – a portable drone that can be folded down for easy carriage that features a stabilised 4K 12-million-pixel camera, a visual navigation system, a 4.3-mile (7km) range and up to 27 minutes of flight time. Priced £999, the Mavic Pro can be operated by a long-range remote controller, or by your smartphone at shorter range. Visit www.dji.com for details.

Out of the blue: Canon's XC15

Canon's XC15 camcorder is an upgrade on its XC10 model, with features including 24p UHD 4K shooting, MA-400 microphone adapter with dual XLR inputs, and an improvement in image resolution. The XC15, which is priced around £2,400, offers Canon Log, 12 stops of dynamic range and a Wide DR Gamma option. Visit www.canon.co.uk.



Sony unveils stabilised 4K Action Cam



For shooting on the go, the Sony FDR-X3000R Action Cam shoots 4K UHD (3,840x2160) footage. It includes a raft of technologies, most notably the so-called Balanced Optical SteadyShot (aka BOSS) image stabilisation, which is said to operate even when the camera is shooting in 4K or high-speed recording modes. The Sony FDR-X3000R Action Cam is priced £500. Visit www.sony.co.uk.

Instant Karma! GoPro's first ever drone

GoPro has launched its first-ever drone, the Karma quadcopter unit. Priced £999.99, it features a Hero Black 5 camera, which extends out of the front of the unit for clear shooting, and has foldaway arms. Visit gopro.com. To watch an exclusive video about the new GoPro drone, visit www.thevideomode.com.



Enter our film competition

The Video Mode has launched its Amateur Filmmaker Of the Year competition, with three rounds to enter and more than £13,000 worth of Canon filmmaking equipment to be won. The challenge is to shoot three films on different themes, and there are great prizes for each round, with the overall winner receiving a Canon EOS C100 Mark II digital cinema camera. To find out more, visit The Video Mode website at www.thevideomode.com.

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Accessories

Useful gadgets to enhance your photography, from phones to filters...

Nissin i60A flashgun

● Around £240 ● www.nissindigital.com

John Huxley tries out a nifty little flash unit for Sony users

At a glance

- Guide Number 60m @ ISO 100 at 200mm
- Wireless flash control
- Available for Sony, Fujifilm and Micro Four Thirds

Amateur
Photographer
Testbench
GOLD
★★★★★

INCREASED power and wireless connectivity are the two hallmarks of Nissin's new i60A flashgun. This diminutive flash builds on the popularity among compact system camera users of the i40 flash, but adds some great new features.

Top of the specification list, and what gives the flash its name, is a guide number of 60m @ ISO 100 (at 200mm). That's a good amount of power for such a small flash, and while it won't allow you to light up huge venues from great distances, for social and smaller events it's more than adequate. It also has enough power to use as a fill-in flash on a bright day.

However, the Nissin i60A isn't all about power – its main selling point is its wireless functionality, thanks to the built-in Air System. This is a 2.4GHz radio frequency that can control up to three other groups of compatible Nissin flashguns. Currently, the i60A and Di700A are compatible, while other Nissin flashguns require the Nissin Air R receiver.

Output of the i60A can be adjusted from 1/1 to 1/256 power, and there's a high-speed sync mode that permits shutter speeds of up to 1/8000sec. A built-in bounce card and a plastic diffuser are included to help shape the light a little, and there is a built-in LED light to help see at night or to use as a fill-in for shooting video.

Verdict

Powerful for its size and simple to use, the Nissin i60A is a great little flash that will be sure to capture the attention of many compact system camera users. We tested it on a Sony Alpha 7R and found it to be a great combination that produced good exposures. It's certainly one to add to this year's Christmas list.

Bounce head

The flash head can tilt through 90° and rotate a full 360° left or right.

Focal-length coverage

The flash covers a focal range of 24-200mm.

Recycling time

Recycling time is quoted as being 0.1-5.5secs. This is reduced to 1.6secs at full power when using the Nissin battery packs, or 3.8secs when using the Sony.

External power

The Nissin PS8, PS300 and Sony FA-EB1AM battery packs can provide external power.

SLAVE FLASH

If you have already invested in Sony's own flash system, you need not worry. The Nissin i60A can be used as a slave flash in two different modes. The first of these is Slave Digital (SD), which works with Sony's own pre-flash TTL system. The other mode is Slave Film (SF), which is a simple reactionary slave system with the user setting the power output.



Fujifilm Instax Share SP-2

£155 • www.fujifilm.eu



The Instax Share SP-2 gives you a physical print

WE LIVE in a world where we get instant gratification from our images. It takes only a few seconds to upload our images to social media, then we're quickly receiving 'likes' and comments. But there's nothing like the feelings and memories that a physical image conjures up when we hold it or see it in an album. The Fujifilm Instax Share SP-2 combines instant digital gratification with an immediate physical print.

The Instax Share SP-2 is a palm-sized printer of sorts, which projects images digitally on to Fuji Instax film. This is then loaded in to the printer. In a way, it's like having a tiny Fujifilm Frontier minilab in your hand.

Digital images are sent to the Instax Share SP-2 from a smartphone or tablet, via the Instax Share app. So take your picture, connect your phone's Wi-Fi to the printer, open the app, hit print and out pops your Instax print. All you then have to do is shake it like a Polaroid picture – although current advice is to let it sit for a couple of minutes until the image appears.

Seasonal patterns and borders, or different image layouts, can be applied via the app. There's even a template that automatically uses the phone's connectivity to add the date, time, location and weather to an image. It is quick and easy to use, and battery operated, so it's truly wireless. It's even charged via a USB for when you are on the move.

The Instax Share SP-2 costs around £155, with an Instax 10 image pack costing around £8. OK, it may not be for serious photographers, and it isn't cheap to buy or run, but take this along to a social occasion and you're bound to have a lot of fun. Best of all, everyone will walk away with a physical print to remember the event by.

John Huxley



A 10-image pack of paper costs around £8

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The latest cameras can produce JPEGs with a wide variety of processing looks



Master your JPEGs

Most cameras offer lots of options for fine-tuning your JPEGs, but they can be hard to understand. **Andy Westlake** helps you get to grips with them

It's something of a truism that to get the most from your pictures, you need to shoot in raw and carefully tweak each shot in post-processing. But, let's face it, we don't always have the time, or indeed the inclination to do this. Equally, if you like to share pictures immediately after taking them using your camera's Wi-Fi, then playing around with raw processing may not be an option. This means there's a lot to be said for setting your camera up to give JPEGs you like.

Fortunately, most cameras are capable of giving pretty good JPEG output. The most recent models also tend to give lots of control over how the files will look, with multiple colour modes and detailed tone-curve settings. Many also include creative processing options, which allow you to experiment with, for example, grainy film or toy camera effects.

With the right set-up, you should find that it's possible to get JPEGs that you're happy to use for many purposes. Even so, it can make sense to record raw files alongside JPEGs for those occasions when the camera doesn't quite get things right. But with many cameras now

offering built-in raw conversion, it's possible to correct such errors in-camera while maintaining the same look to your images.

Of course, it's still crucial to get the basics right, so you need to keep a close eye on exposure and white balance to avoid clipping highlights or getting ugly colour casts.

Understanding JPEG options

The most fundamental JPEG settings are colour modes, which each manufacturer gives a different name. Alongside a default mode that aims to give pleasing results most of the time, you'll find punchier, more saturated options that might be well suited to subjects such as landscapes, alongside more subdued settings that could work better for portraits.

When it comes to selecting a colour mode, it's all about personal tastes, so experiment with your own camera's options and decide which you prefer. Don't get caught up in the myth that you need 'accurate' colour; the only objective is to make images you like.

Most cameras will also let you output black & white images, which can be a great creative

tool. You can often simulate the effect of using coloured filters with black & white film, such as the blue-sky-darkening effect of a red filter.

Many cameras also allow you to apply a colour tone to the image, usually sepia or blue.

In addition, the majority of manufacturers provide controls to manipulate dynamic range and tonality. These allow you to deal with high-contrast situations, where exposing to render the subject at the correct brightness might end up clipping highlights. Simple dynamic-range expansion modes such as Canon's Highlight Tone Priority allow an extra stop or two of highlight detail to be incorporated into the picture, with a gentle roll-off in the brightest tones. Meanwhile, shadow-enhancement settings like Nikon's Active D-Lighting behave slightly differently, exposing to protect highlight detail then selectively manipulating the midtones and shadow areas to balance the overall tonality.

On the following seven pages, we'll go through the JPEG adjustments each manufacturer has to offer and explain what they do, to help you find which settings best suit your tastes.

Canon

Canon's most recent models feature improved JPEG output with more sophisticated sharpening



Here the EOS 6D gave great colours and well-judged white balance

CANON cameras generally produce good-looking JPEGs, with strong colours and well-judged auto white balance and exposure (especially from its compact and mirrorless models). Its built-in colour modes include some that are designed to be used directly, and others optimised for further post-processing. Its most recent cameras now include advanced sharpening controls to give cleaner rendition of fine low-contrast detail.

Picture Styles

Canon's core colour settings are called Picture Styles, and offer a variety of different processing and colour looks. Standard, Landscape, Portrait and Monochrome are all designed to give output that's ready to use, while Neutral and Faithful are both somewhat muted with low levels of sharpening, and assume the user will do further post-processing on them before use.

All these picture styles can be fine-tuned with respect to sharpness, contrast, saturation and colour tone, and user-defined variants can be saved within the camera, too. A selection of more niche styles can be downloaded from Canon's website and uploaded to your camera, such as Studio Portrait or Autumn Hues.

It's also possible to define your own picture style, using Canon's free Picture Style Editor that's supplied with the camera. You can adjust how the camera's colour output will look pretty much as you please, and if you own several different EOS models, it's possible to load your personalised picture style onto each of them.

Fine detail

Following the launch of the EOS 5D Mark III in 2012, Canon came in for some criticism for

making more heavily processed JPEGs than on previous models, with over-enthusiastic noise reduction resulting in mushy, ill-defined shadow details. This was compounded by unsubtle sharpening giving bright halos around high-contrast edges. Unfortunately, it's impossible to get around this, even by turning down the noise reduction and sharpening.

On its most recent models, however, starting from the EOS 5DS/5DS R, Canon has introduced much more subtle processing, including controllable fine sharpening. This is incorporated into its Fine Detail picture style, which we'd recommend to anyone looking to make large prints or simply maximise pixel-level detail for on-screen viewing. In terms of colour palette, this is based on the Standard style, but users can gain the same benefits by copying the sharpening parameters to other picture styles.

Highlight Tone Priority

Highlight Tone Priority (HTP) is a fairly straightforward dynamic-range expansion tool that enables an extra stop of information to be incorporated into the highlight areas of JPEGs before they clip to pure white. The penalty is that the minimum usable ISO increases a stop from ISO 100 to ISO 200 (as the process is similar to underexposing by a stop then pulling up the midtones and shadows in post-processing). It's most effective in high-contrast situations where you have large expanses of white in your images – for example, clouds, whitewashed walls or wedding dresses.

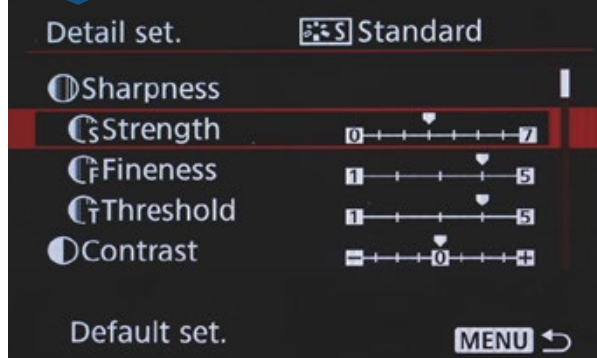
Auto Lighting Optimiser

Auto Lighting Optimiser (ALO) is similar to HTP in that it aims to help you get a better-balanced

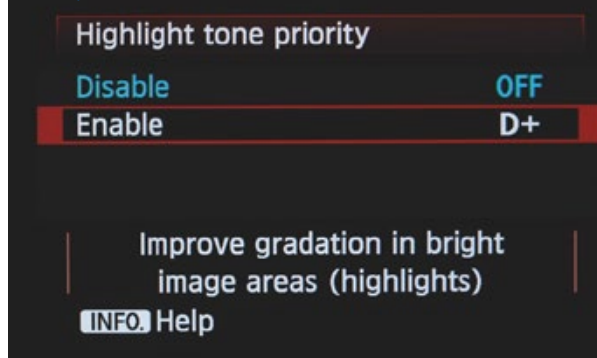
Picture Styles



Fine Detail



Highlight Tone Priority



Auto Lighting Optimiser

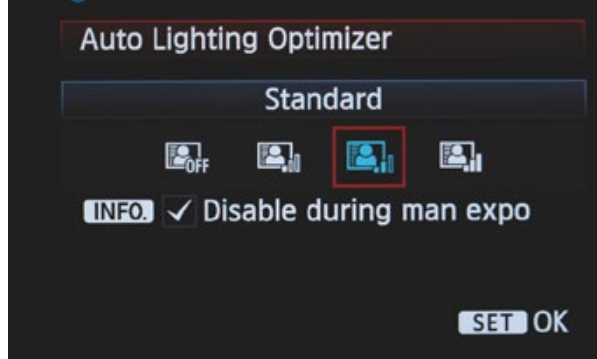


image in high-contrast situations, but it uses more sophisticated algorithms to balance dark areas of the frame against lighter regions, without losing overall tonal contrast. For example, it can use face detection to identify your subjects and lighten them if they're underexposed, without throwing away highlight details in the process. On some models it can be set to three different strengths, although the strongest can look somewhat artificial. You can choose to disable it when shooting in manual-exposure mode while keeping it active in the other exposure modes, otherwise your images may end up with unpredictable brightness.

These subtle, attractive colours were captured using the X-T1's Soft/Astia mode



Fujifilm

With its decades of film know-how, Fujifilm produces JPEGs with superb colour rendition

OF ALL the firms making digital cameras, only Fujifilm has experience in colour reproduction dating back to the film days. To highlight this, it calls its colour modes Film Simulations, and it's no surprise that these give arguably the most appealing colour of all brands. Yet there's also a good range of additional settings to fine tune the output to your own preferences.

Fujifilm's auto white balance has a certain tendency towards the cool side, but not unpleasantly so. Indeed, it often has the effect of making skies and water look a deeper blue, which can work well in landscape scenes.

Film Simulation

Fujifilm names its colour modes after some of its most iconic film emulsions. So, in addition to the standard Provia mode, there's also a punchy Velvia option and a gentler, more subdued Astia setting. Two ProNeg modes are designed for portraits, while Classic Chrome mimics the look of Kodachrome slide film.

Black & white shooters will appreciate the Acros mode on more recent Fujifilm models, which has an optimised tone curve and specifically designed noise-reduction algorithm that aims to give film-like grain. It joins a set of more conventional monochrome modes that mimic the effects of using coloured lens filters.

Dynamic Range

To avoid losing highlight detail, Fujifilm includes expanded dynamic range settings in its X-series cameras. The standard setting is DR100 with a base ISO of 200, but also available are DR200

and DR400 settings. These incorporate 1 and 2 extra stops of detail in the highlights respectively, but because the process is similar to under-exposing, then bringing up the midtones and shadows in post-processing the minimum available sensitivities are ISO 400 and ISO 800 respectively. Naturally, this comes with an increase in image noise, so while DR200 can be very useful in contrasty situations, DR400 is generally best used only to deal with the most extreme lighting.

Highlight and Shadow tone

The contrast in highlight and shadow regions of the frame can be adjusted independently, and the controls are easily accessed from Fujifilm's excellent Q Menu. But you don't get quite such fine control as you do from the likes of Olympus or Panasonic, and while the settings are previewed in the live view feed, Fujifilm's interface design means you can't directly observe the tonality changing as you manipulate the setting. These controls don't affect the black or white clipping points.

Colour and Sharpness

Fujifilm gives control over colour saturation and sharpness, both in five steps. Any changes you make here are applied equally to all Film Simulation settings, so you can't just bump up the saturation for one on its own.

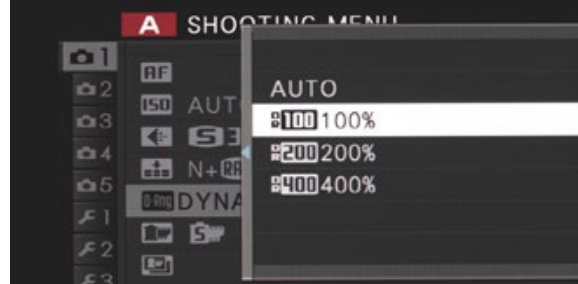
Advanced filters

Users who would like to be more adventurous with their images can engage Fujifilm's

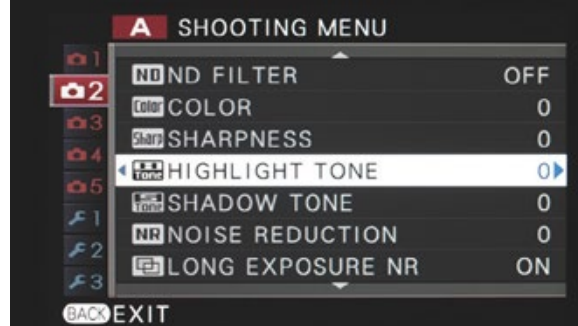
Film Simulation



Dynamic Range



Highlight and Shadow Tone



Advanced Filters



Advanced Filters. These include the usual kinds of options – Toy Camera, Miniature Effects and Partial Colour – all previewed live on-screen. As on other cameras, they can give interesting results, but a word of warning: Fujifilm only allows you to save the filtered JPEG, not the associated raw file or a conventionally processed JPEG alongside. This is disappointing, as the filter settings aren't always very logically placed within the camera's interface, and on some models they can be inadvertently engaged by changing the drive mode setting or a well-hidden menu option.

Nikon

Nikon gives punchy colours but tends to over-neutralise WB

AS YOU would expect, by default Nikon cameras give good-quality JPEGs that have strong, saturated colours. The firm's high ISO noise reduction is usually particularly effective, removing most chroma noise but leaving a little luminance grain behind.

The main issue Nikon users need to be aware of when shooting JPEGs is a distinct tendency for the auto white balance system to over-neutralise, giving dull-looking images in daylight. This persists even when the Keep Warm Colours option that's available on some cameras is enabled, as this only applies to low colour temperature artificial lighting. A workaround is to apply a degree of fine-tuning towards amber in the AWB settings.

Picture Controls

Much like Canon, Nikon includes an array of colour modes, which it calls Picture Controls. Alongside a generally bright and punchy Standard setting they include subject-optimised Landscape and Portrait modes, as well as a Vivid mode and a Neutral option that's designed to give colourimetrically accurate images. Recent models also include a Flat option that's specifically intended for further post-processing, using a low-contrast tone curve that retains as much shadow and highlight detail as possible.

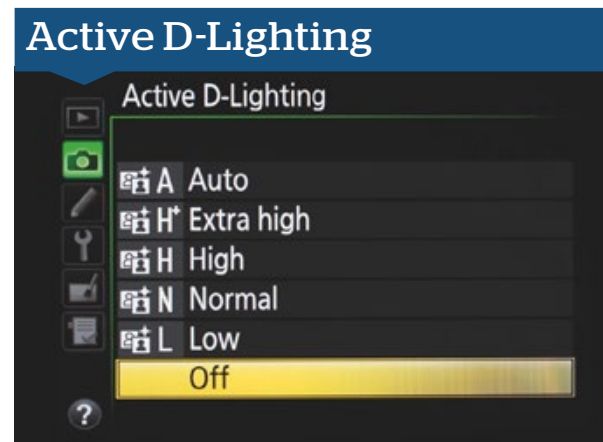
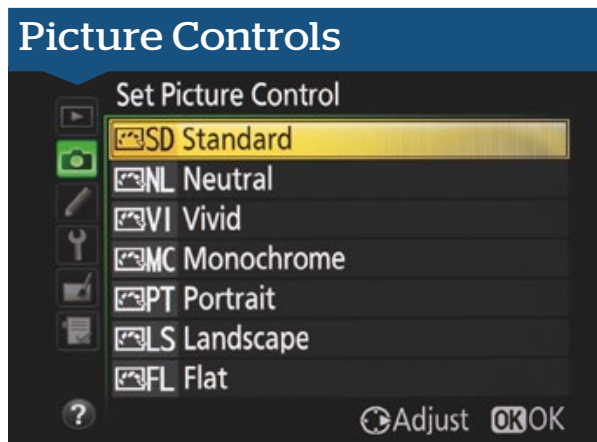
All the Picture Controls can be individually fine-tuned, with a handy Quick Adjust that bumps up or tones down sharpening, contrast and saturation together. Recent models also include a useful Clarity function that can help boost local contrast in dull or hazy conditions.

If you come across a tweaked Picture Control variant that you particularly like, it can be saved to the camera's memory, and most usefully it can be given a descriptive name. Your customised Picture Controls can even be copied to a memory card and transferred to other Nikon cameras.

Active D-Lighting

Nikon was one of the first companies to add a dynamic-range-enhancement tool to its cameras. Its Active D-Lighting (ADL) behaves very similarly to Sony's Dynamic Range Optimisation, acting by exposing to protect the highlights, then selectively lightening midtone and highlight areas. This allows greater dynamic range to be included in the JPEG image file without sacrificing local contrast.

ADL is available in four manually selectable strengths from low to extra high, alongside an Auto setting that will choose between them based on its analysis of the scene. It's usually easiest to engage by pressing the 'i' button to bring up the on-screen settings menu. In



Nikon's JPEG output has strong colours, but errs towards the cool side; this was shot using the D500

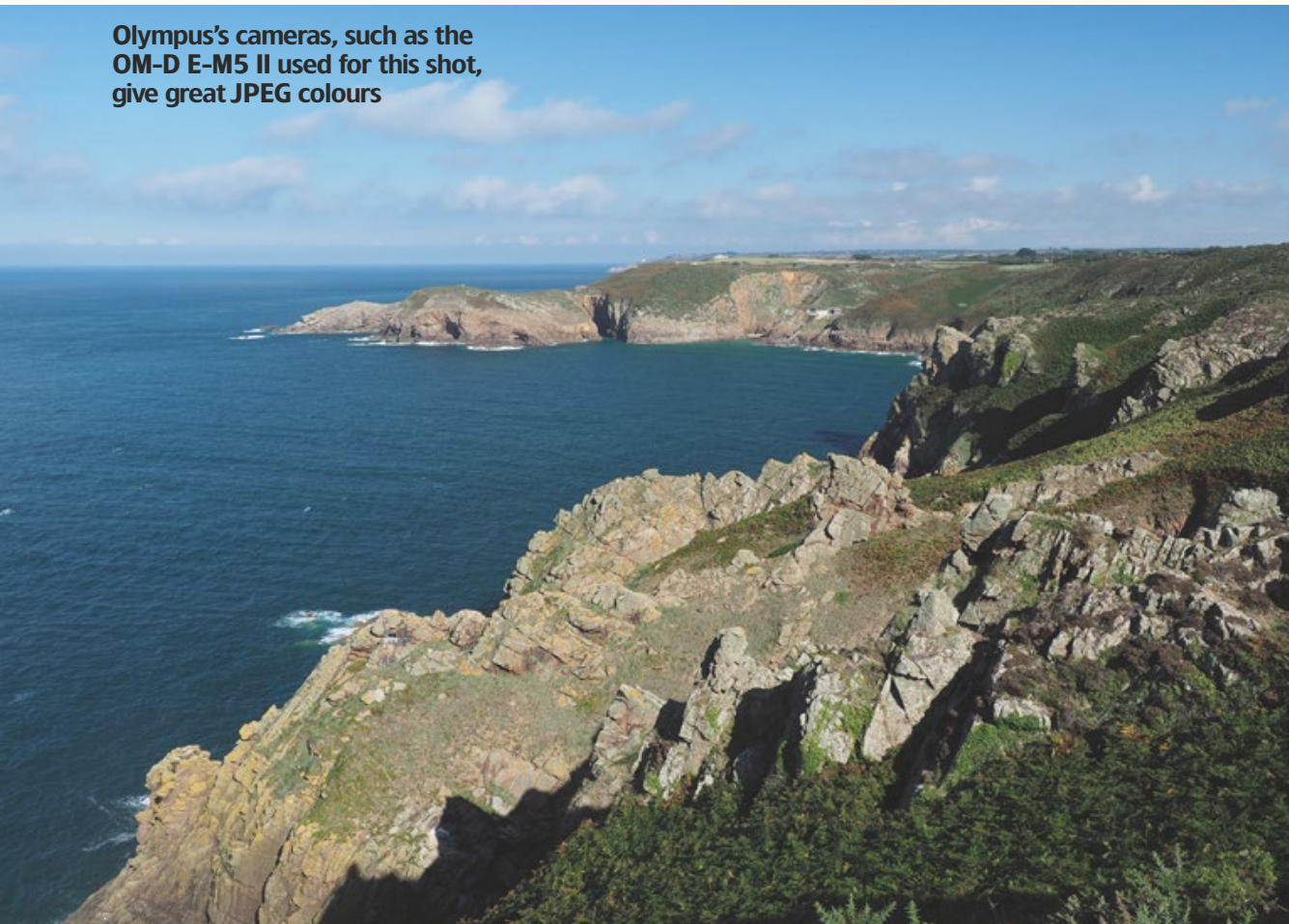


The overly cool tones of the JPEG are evident here when compared to the processed raw file

practice, it works well for dealing with high-contrast scenes that contain both bright highlights and deep shadows, but it's important not to engage a setting that's too strong. For everyday shooting, there's a good case for leaving it set to Auto.

ADL is especially effective with Nikon's recent DSLRs that employ sensors with remarkable dynamic range at low ISOs. This means huge amounts of detail can be pulled up from shadow regions without being blighted by excessive noise.

Olympus's cameras, such as the OM-D E-M5 II used for this shot, give great JPEG colours



Olympus

Olympus's signature colour rendition delivers fine JPEGs, with lots of creative control available

OLYMPUS has a strong reputation for giving good-looking JPEGs with extremely attractive colour reproduction. This is reinforced by consistently well-judged auto white balance, which gives appealing warm colours to liven up the duller days. Not all photographers are as enamoured of the firm's approach to fine-detail reproduction, though, and many prefer to tone down the noise-reduction settings.

All Olympus models include numerous additional settings for experimenting with generating different looks for your images. The recent Pen-F goes furthest of all, with a vast array of creative control over colour placed at the user's fingertips.

Picture Modes

Olympus's default Natural picture mode gives attractive images that are colourful and saturated without being overblown. Meanwhile, Vivid and Muted modes allow you to pep up or tone down the colour if you prefer, without being too extreme. Each can be individually adjusted for sharpness, contrast and saturation, and there's an attractive monochrome mode, although like most it benefits from cranking up the contrast setting.

Highlight and Shadow Control

Olympus was one of the first manufacturers to offer independently controllable highlight and shadow contrast, but initially it was remarkably

well hidden. Now it's much more easily accessed using the external 'Multi-function' button, which on some models is marked with a tone-curve icon to denote this function. An intuitive on-screen interface allows the user to manipulate the shadow and highlight brightness using the camera's control dials, with a live on-screen preview.

Color Creator

Unique to Olympus, Color Creator allows you to apply a tint to your images, using a cleverly designed colour wheel interface. When it's active, one control dial changes the colour of the tint, while the other manipulates the overall saturation. This can be a really interesting way of imparting mood to your photos in an almost cinematic fashion.



Color Creator



Art Filters

Olympus pioneered the inclusion of image-processing Art Filters, and seems to add more with each new camera it releases. Uniquely, many come in multiple variants and can be combined with each other, giving a near-infinite number of options. Everything is previewed live in the viewfinder before you release the shutter, too. They can be used in PASM modes and shot alongside raw files, so there's no risk of losing a once-in-a-lifetime shot because the camera was inadvertently set to Toy Camera mode.

Gradation

Another unusual Olympus setting is Gradation. Alongside Normal, this includes High Key and Low Key, for shooting bright and dark-toned images respectively. There's also an Auto option, and while you might think this would select between the other three settings, it does nothing of the sort. Instead, it acts as a dynamic-range-enhancement setting that reduces the exposure to maintain highlight details, then manipulates the JPEG processing to bring up shadow regions of the image. In some high-contrast situations it can be very effective, but it can also be prone to giving obvious halos around edges and excessive noise in dark areas of the frame.

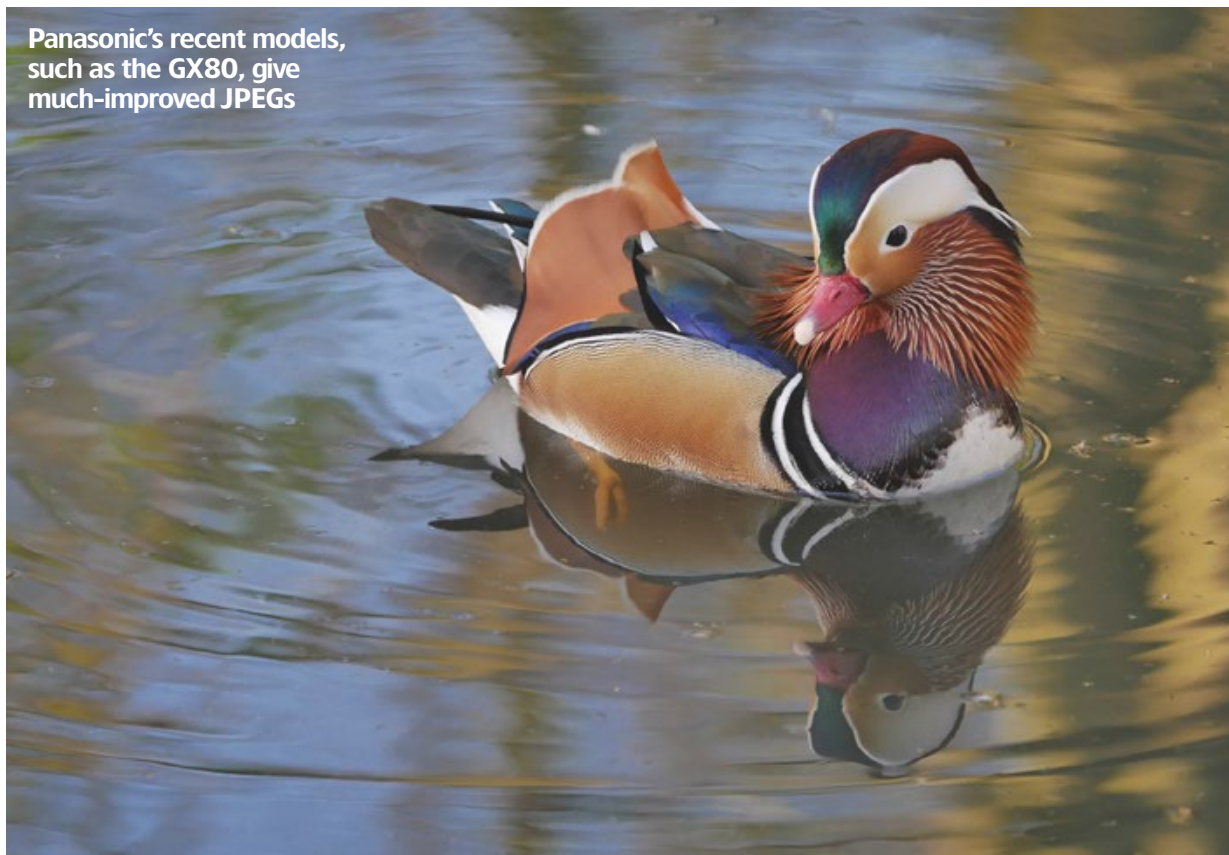
Noise filter and sharpening

Olympus calls its main JPEG noise-reduction setting 'noise filter' (the setting labelled noise reduction applies only to long exposures). By default, it's too strong for many users' tastes, leaving images looking somewhat over-processed. If you want to see more fine detail in your files, try turning it down a notch or two. The setting interacts strongly with sharpening, and you may want to reduce this, too.

Keystone correction

One unique feature of Olympus's recent cameras is the ability to correct keystone distortion in-camera, while previewing the result live in the viewfinder. This means you can correct converging verticals in your pictures without having to use any image-processing software. Like many Olympus features, it's rather hidden away and accessed from the menu, but it's well worth learning how to use.

Panasonic's recent models, such as the GX80, give much-improved JPEGs



Panasonic

Panasonic cameras can produce attractive JPEGs, but watch out for white balance

PANASONIC'S older Lumix models had something of a poor reputation for JPEG quality, with a tendency to give odd-looking colours, for instance with skin tones under artificial light. But more recent ones do much better, and can produce attractive-looking results under a wider range of conditions. But auto white balance can still sometimes go askew and over-neutralise to give dull-looking colours, which then need to be corrected in post-processing. So it still makes sense to shoot raw files alongside your JPEGs.

Photo Style

Panasonic calls its colour modes Photo Styles, and they're found at the top of the main menu, and in the on-screen Q Menu. Each can be individually adjusted for contrast, saturation, sharpness and noise reduction, giving users plenty of control over the look they want to achieve. Alongside the Standard style, there are punchier Vivid and Scenery modes, more subtle Natural and Portrait options, and a monochrome setting with a good range of toning settings.

Out-of-camera JPEG

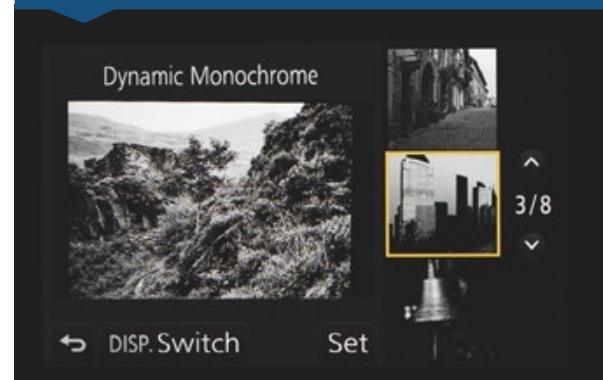


Reprocessed in-camera



Here I used in-camera raw processing to give a warmer image than the camera's original effort

Filter Effects



i.Dynamic



Filter Effects

Panasonic now includes an extensive set of image-processing filters, which can be used when shooting in PASM modes. Crucially, filtered files are saved alongside both raw files and unfiltered JPEG copies. On the whole, they're well judged and not too over-the-top, with the high-contrast Dynamic Monochrome mode being perhaps the standout option. In many cases, it can give more interesting results than the standard mono photo style.

Highlight Shadow

In addition to global contrast controls, Panasonic's recent cameras also allow you to adjust shadow and highlight tone individually, in a similar fashion to Olympus. The setting is hidden away on page 3 of the record menu, so if you use it regularly you'll want to assign it to a function button. Once engaged, the highlight and shadow tone can be manipulated using the control dials with an intuitive on-screen interface. Several presets are on hand to manipulate contrast and brighten shadows, and you can save your own favourites, too.

i.Dynamic

i.Dynamic is Panasonic's primary dynamic-range-enhancement tool. It behaves much like that of other brands, reducing the exposure to avoid blowing out highlight detail, then selectively pulling up the shadows while trying to retain local contrast overall. On older models it was a simple on/off option and didn't seem to do much. However, in more recent cameras it's available in three steps and can be much more effective, so long as you're showing images at a relatively small size. However, if you examine your image files closely you'll find that fine details in the shadows are obliterated by noise reduction as the setting is raised, so it's best to use this sparingly if want to make large prints.

Pentax

Pentax's JPEGs often benefit from user input

PENTAX cameras have many strengths, but unfortunately, the standard JPEG output isn't top of the list. It's not that the images are unusable, but rather that a combination of an overly vibrant default colour mode, coupled with a tendency towards underexposure and cool auto white balance, means the gap between the JPEGs and the image quality potential from raw is larger than most.

Having said that, if you pay attention to how the camera is set up and what it is doing, it's perfectly possible to get some decent output. The good news is that Pentax DSLRs include a remarkable level of customisation, and this extends to the JPEG processing. On recent models, all the settings are placed together on a single control screen that's accessed using the Info button, although you'll need to go into the menus to configure some options.

Custom Image

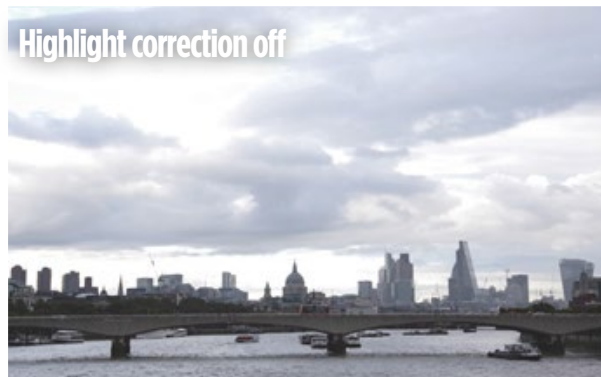
Pentax's cameras default to a colour mode – or Custom Image setting – called Bright. It's aptly named, giving unusually intense colours. It works pretty well to liven up dull conditions, but in bright, sunny situations it can often look overcooked. There's an unfortunate tendency for individual colour channels to clip, which results in almost fluorescent-looking images. Because of this, I'd usually recommend using the toned-down Natural mode instead.

Beyond this, a huge range of further colour modes are on offer, with the camera showing a helpful on-screen graphic that explains how colours will be affected. Landscape mode, for example, gains even more saturated colours than Bright, particularly blues. Radiant dramatically boosts blues and yellows, while Vibrant emphasises greens and magentas. For more creative users, some less conventional options are available too.

All the Custom Image settings can be individually tweaked, with a wider range of control available compared to other brands, particularly on the most recent cameras. Along with contrast and saturation, you can adjust the hue, or bias towards a low-key or high-key look. There are even three different types of



A little editing has made a world of difference here to a slightly dull JPEG from the Pentax K-S2



sharpening, each controllable in nine steps. So if you find the standard setting makes fine detail look a bit mushy (and you probably will), you can change to Fine Sharpness or even Extra Sharpness to alleviate this.

Noise reduction

Like most brands, Pentax cameras will let you choose between three different levels of noise reduction that give different balances between smoothness and fine detail retention. But uniquely, you can programme in your preference separately for each ISO setting. So if you want to turn it off completely at low ISO, then gradually ramp up the effect to its maximum at the top settings.

Clarity

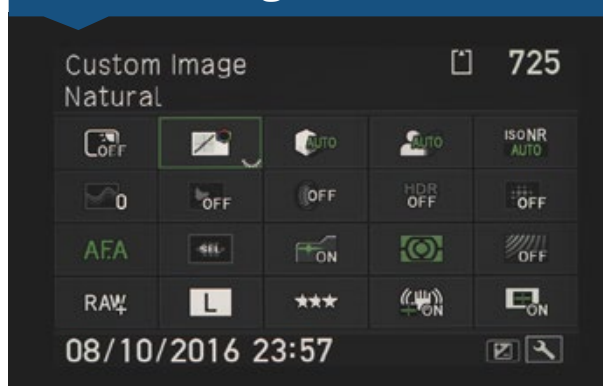
Like Nikon, Pentax cameras now include a clarity setting to boost local contrast, which can

be useful to boost images in dull conditions or on hazy days. It's an entirely separate setting that's accessed directly from the Info screen, so it will be applied to whatever Custom Image mode you happen to be in.

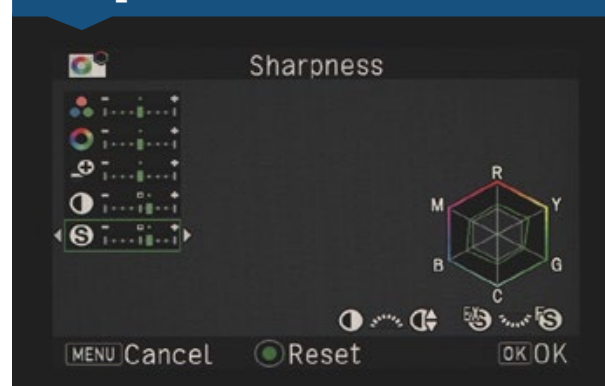
Highlight and Shadow corrections

On most Pentax DSLRs, Highlight and Shadow corrections are included as separate settings, and both accessed from the Info screen. When enabled, highlight correction incorporates an extra stop of highlight detail into JPEGs (and raw files, too, of course), but it can only be activated at ISO 200 or above. Shadow correction, meanwhile, simply lifts dark regions of the scene during JPEG processing to give a more balanced image. It's available in three steps, with an Auto setting also available that will select the strength based on analysis of the scene.

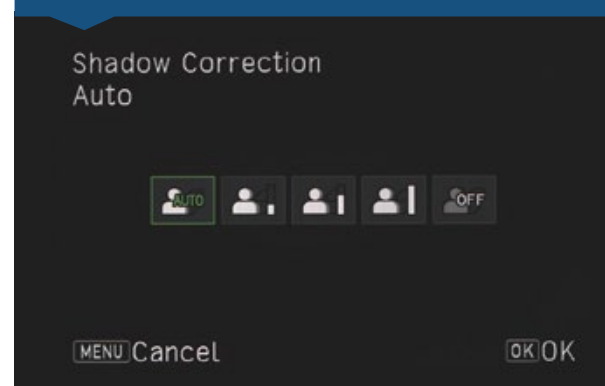
Custom Image



Sharpness Control



Shadow Corrections



Sony

Sony offers plenty of control over the JPEG output of its cameras

LIKE Panasonic, Sony didn't get off to the strongest start with its JPEG processing, with overly destructive noise reduction tending to smear fine detail. However, it has upped its game recently, and its current cameras are much better at making use of the firm's high-resolution sensors. Yet while its noise reduction and sharpening algorithms have improved tremendously, Sony's cameras can still be prone to auto-white-balance errors giving undesirable colour tints at times. The good news is that even simple editing software can often remove these with a single click.

Both of Sony's most important JPEG processing settings – Creative Styles and Dynamic Range Optimisation (DRO) – are easily accessible from the on-screen Fn menu, alongside white balance.

Creative Styles

Sony's basic colour modes are called Creative Styles, and this gives a clue to the firm's approach. Alongside the usual Standard, Vivid and Neutral settings, it throws in plenty more options for different subjects and situations. Some of these are subject-specific, and named in a pretty self-explanatory fashion – Portrait, Landscape, Sunset, Night Scene and Autumn – while others come across as more obscure. Deep offers a low-key look, while Light is high key, and Clear essentially behaves like a dehaze filter, giving higher-contrast results on long-distance shots. Sepia and Monochrome modes are also on offer.

Each Creative Style can be individually adjusted for contrast, saturation and sharpness in seven steps, and as all current Sony cameras use fully electronic viewing, everything is previewed live in the viewfinder or on-screen.

Picture Effects

Picture Effects are Sony's take on creative image-processing filters. They include some familiar-sounding options, including Toy Camera, Miniature and Partial Colour modes, but also several that are unique to Sony, such as Soft Focus and HDR Painting. However, these Picture Effects are only available when raw recording is disabled, and you can't save an unfiltered JPEG at the same time. On Sony's higher-end models they also tend to be buried in the menu where you can't easily get to them, which isn't necessarily a bad thing.

Dynamic Range Optimisation

Sony's DRO mode is an adaptive dynamic range adjustment tool, using similar technology to Nikon's Active D-Lighting. In effect, it divides the scene into different regions and applies separate tone curves to each, so it can balance



Sony's Standard colour mode gives bright, punchy results



Even the top-of-the-range Alpha 7R II isn't immune from giving some odd-looking colour casts



the highlights, midtones and shadows better without losing local contrast in any given area. It's available in five steps, with an Auto option also on hand. It's important to match the setting to the scene, as if DRO is set too low it will be ineffective, but if it's set too high it can give strange-looking, flat results.

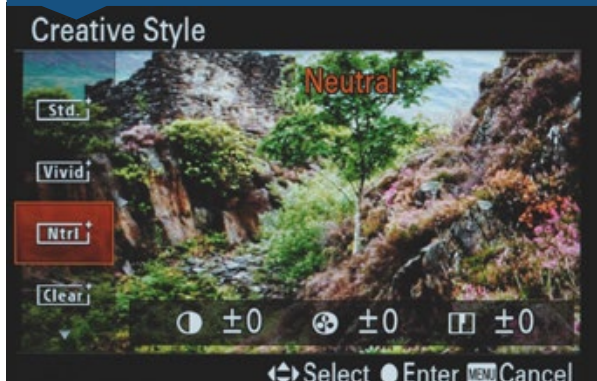
Sony also includes an Auto High Dynamic Range mode in the same menu as DRO. This is only selectable when you're not shooting raw, and combines three exposures shot in quick succession to give expanded overall dynamic range. Again, it's available in different strengths and can work surprisingly well, given the right conditions. But on the whole, it's normally better to use DRO instead.

Picture Profiles

One potentially useful tool for JPEG shooters is Sony's Picture Profiles control found on its higher-end, more video-focused models. This allows the user to define manually the key characteristics of the camera's colour and tonal output, and while it's primarily designed for movie shooters, it can also be useful for JPEGs. The terminology and sheer level of control can both look pretty daunting at first, with unfamiliar-looking settings such as 'black gamma' and 'knee'. But once understood, it can allow you to create minimally processed JPEGs that retain the maximum possible dynamic range and therefore highlight and shadow detail for further post-processing. Alternatively, you can define ready-to-use JPEGs to your personal preferences.

This kind of approach may seem at odds with the whole idea of using JPEGs to get finished images out of the camera with the minimum of fuss, and it's probably not going to appeal to the majority of users. But there's nothing wrong with having this kind of tool available.

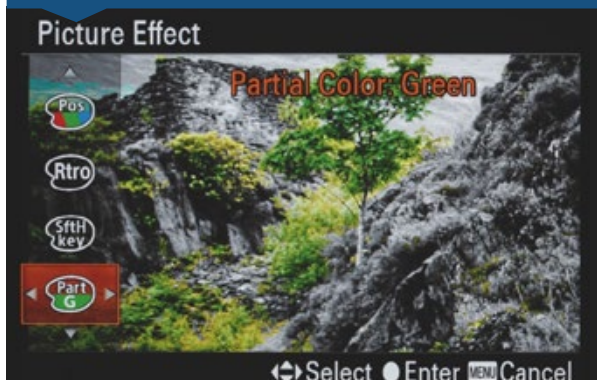
Creative Styles



Dynamic Range Optimisation



Picture Effects



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FREE WORKSHOP

Pinewood Studios, Buckinghamshire
Friday 4 November 2016 9.30am-4pm

VIDEO isn't as scary as it looks. Expert videographer and Canon Explorer Simeon Quarrie has successfully built a business shooting both photo and video, and in this workshop he will help photographers not familiar with video to feel comfortable and motivated to create moving images.

The workshop will explain:

- How to create a visual narrative
- Key techniques and camera settings

Lunch will be provided and, as an added bonus, you'll have the chance to get hands on with the latest Canon, Rotolight and Tiffen equipment. There will also be a short tour around Pinewood Studios, the home of British cinema (weather permitting).

To secure your place on this not-to-be-missed learning opportunity, please email afoyevent@timeinc.com with the subject line, 'Canon Video Event'. Please include your full name, address and a daytime contact number.

Places will be allocated on a first-come, first-served basis.

Your expert guide



Simeon Quarrie is known for his creativity and storytelling in both video and photography. His work has seen him travel across the world for clients who seek his unique approach. With his passion for both wedding photography and cinematography, Simeon has successfully worked across a range of genres. He is a prolific educator with infectious enthusiasm and his work features on top industry blogs.



Fujifilm and Olympus cameras both produce excellent JPEG files that can be used without further post-processing



Best brands for JPEG shooting

Andy Westlake offers a personal view on which camera brands give the best JPEGs

Having reached this point in this week's special issue, hopefully by now you have a good idea of the strengths and weaknesses of shooting JPEGs. You may have decided that they are the perfect fit for your photography, or perhaps that they are not for you at all and you would prefer to use raw instead. Either is fine. The key point is that, like most of the choices photographers are presented with (such as zoom vs prime or DSLR vs mirrorless) there is no right or wrong answer; there are just different options that suit some users and shooting situations, but not others.

More realistically, just as you would choose different lenses for different subjects, you might now appreciate the merits of switching between JPEG and raw depending on what you're shooting. If you're the kind of enthusiast who likes to shoot 'artistic' photography for personal enjoyment, you will most likely want to use raw for post-processing your shots. But equally there are other occasions when JPEG

'All cameras can come up with perfectly good-looking output, but some have more magic than others'

is more appropriate, such as casual outings with family and friends. This is particularly true if you want to share your pictures immediately, either on social media or to give away copies.

JPEGs are much better now

When I started shooting digital I invariably shot in raw, and my first digital camera couldn't even record a JPEG alongside. For years I kept to the same practice of shooting raw exclusively, not least to maximise the use of precious storage space on my CF cards. The JPEGs my older cameras produced weren't all that good anyway, so I never used them. But more recently with cameras that make much better JPEGs, I've changed my mind. Now I

shoot with the expectation of being able to use the JPEG files, although I still record raw files alongside them.

So what, technically, makes a camera good at producing JPEGs? Attractive colour rendition is a given. And while all cameras can come up with perfectly good-looking output, some have a little more magic than others (just as certain film emulsions did before them). Consistent auto white balance is crucial, unless you're prepared to mess around with changing presets all the time. Likewise, accurate metering is critical, while dynamic-range-expansion tools let you make the most of the data your camera's sensor can record.

Make use of your camera's tools

Lots of other features can help with JPEG shooting. Viewfinder gridlines and electronic levels keep your horizons straight, while live histograms and overexposure warnings are useful to avoid clipping highlights. Here, high-quality electronic viewfinders can deliver some real advantages, since they not only give an accurate preview of your shot before you press the shutter, which encourages you to override the camera when it gets things wrong, but they can also overlay useful information.

No camera makes perfect JPEGs, of course, and different brands have different strengths. In this article, I'm picking out my own favourites, but please don't feel slighted if your own favourite brand didn't make the list. After all, everyone's preferences are different.

Testbench IN THE FIELD

Fujifilm's Film Simulation modes are especially attractive. This was shot in Astia on the X-T1



Fujifilm

No. 1
for JPEGs

OF ALL the camera brands, Fujifilm gets its JPEG processing mostly right most of the time. Indeed, the original Fujifilm FinePix X100 was the first camera with which I was happy to use JPEGs as a matter of course. The firm's subsequent switch to using its X-Trans sensor has brought clear benefits at high ISO settings, although some photographers are unhappy with how fine detail is described.

The excellence of Fujifilm's JPEGs is down to a combination of factors, but is led by the company's superb Film Simulation modes. Where most companies have just one or two colour profiles you might realistically choose to use without further processing, Fujifilm has a

whole stack. Personally, I have a preference for its Soft/Astia mode, but I know other photographers who are more inclined towards its

ProNeg modes for their excellent skin tones and muted colours, or the Vivid/Velvia setting for pepping up their shots.

Crucially, the differences between Fujifilm's modes are relatively subtle. Velvia isn't as over-the-top as many other manufacturers' vivid or landscape modes, and while the Astia mode is perhaps a little more neutral than Standard/Provia, they are really only slightly different ways of balancing colours. This reflects the fact that the firm still employs colour scientists with decades of experience from the days of film.

Fujifilm's high ISO output is also unusually clean, striking a great balance between

'The firm employs colour scientists with decades of experience of film'

suppressing noise while retaining colour and detail. Because Fujifilm cameras mostly use fully electronic viewing, it's relatively easy to avoid exposure errors, and the DR200 mode is great for holding onto a touch more highlight detail in bright conditions. On the other hand, the shadow tone adjustment setting is very limited compared to adaptive tools like Sony's Dynamic Range Optimisation.

Auto white balance tends to be pretty well judged too, although it can sometimes lean a little towards the cool side. But when necessary this can be overcome using the in-camera raw converter that's available on most recent Fujifilm models.

In-camera raw conversion

THIS may sound counter-intuitive, but in-camera raw conversion is a really useful tool for JPEG users. With the best will in the world, automatic systems can't get things right all the time, and all cameras will occasionally under or overexpose or pick the wrong white balance. So it's great to be able to tweak the processing settings and make a reworked JPEG, without having to go home and transfer your files to a computer. With high-capacity 64GB or even 128GB cards now eminently affordable, there's little practical penalty to shooting raw and JPEG unless it slows down your camera.

Thankfully, most brands now include

in-camera conversion, although some limit the feature to their higher-end models, and a few still stubbornly refuse to include it at all. Normally you can expect to be able to change colour mode, white balance, brightness, contrast, saturation and noise reduction before saving the edited file. Unfortunately, the small screens on most cameras make it difficult to see what's going on, but some manufacturers (such as Panasonic) do a good job of previewing your settings changes live as you make them. Others, such as Olympus, force you to update the preview manually, which is a less useful approach.



Most cameras now have in-camera raw processing

Olympus

No. 2
for JPEGs

OLYMPUS has a strong reputation for attractive colour rendition, and this is backed up by reliable auto white balance that tends to keep images attractively warm. Shoot in the default Natural mode and you'll get good-looking, colourful JPEGs even on dull, grey days. Compared to Fujifilm, Olympus's colours tend to be a touch richer and more saturated, but without looking unreal.

Olympus also excels in more creative areas. Features such as its special-effects Art Filters and Color Creator mode positively encourage you to experiment with

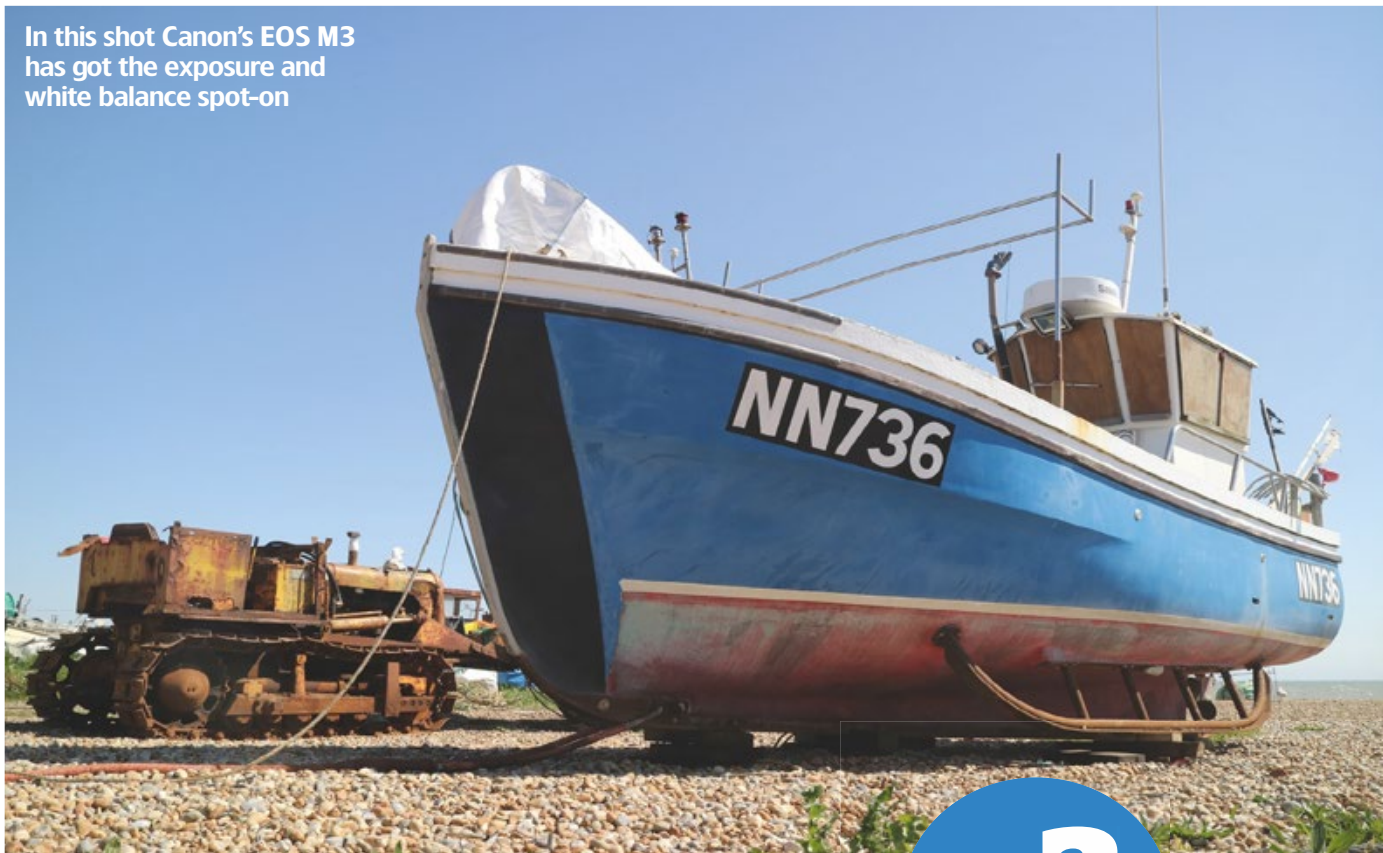
how your JPEGs will look, and crucially everything is previewed live in the viewfinder while you shoot. More recently, Olympus has taken this idea a step further in the Pen-F, with completely new colour and monochrome creative modes that place lots of control over how your images will look literally at your fingertips

This can inspire a different approach to shooting, encouraging you to react more creatively to the scene in front of you at the time. It won't necessarily be for everyone, but I've found it refreshing.



Here the Olympus OM-D E-M5 II managed to produce great colour output in dull conditions

In this shot Canon's EOS M3 has got the exposure and white balance spot-on



Canon

CALLING Fujifilm and Olympus the class-leaders is all very well, but neither of them makes a DSLR or a premium zoom compact with a 1in sensor. If you want the best-looking JPEGs from either of these types of camera, then personally I'd choose a Canon.

In truth, when it comes to DSLRs there's not a lot in it. But I find Canon to be more consistent than either Nikon or Pentax when it comes to metering and white balance. Its colour output is attractive too, with an especially fine rendition of skin tones. Nikon

comes a very close second, with Pentax benefiting more from shooting raw.

When it comes to its 1in sensor compacts and mirrorless models, much the same applies, but here Canon's exposure and white balance consistency becomes uncanny. So if you're after a small zoom compact, for example, and don't want to shoot raw, then the PowerShot G7 X Mark II could be a better bet than a Sony Cyber-shot RX100-series camera, despite their other accomplishments. Panasonic's ever-improving processing makes its compacts worthy of consideration for JPEG shooters, too.

No. 3
for JPEGs



Canon DSLRs such as the EOS 5Ds R can produce very good JPEGs

Summary

THE take-home message from all this is simple: if you want your cameras to produce the best-possible JPEGs, then this should have an influence on the brand you choose. There's no point in getting lots of fancy features if your camera fails to produce pictures you like on a consistent basis. But of course JPEG quality is just one factor – there's equally little point in buying a camera that's seriously lacking in other aspects of its operation just because the JPEGs look prettier. It might be an important aspect to consider, but it's far from the only one.

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The competition is split into three rounds, each with its own

theme: Travel, Environment and People. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera, and the content and editing are up to you – so long as it fits the round's theme (see below).

Visit www.thevideomode.com to view the top videos, as well as

the scores and a leaderboard for the overall competition. The winner will be the entrant with most points after three rounds, who will win the overall prize and the title Amateur Filmmaker of the Year 2017.

Round One (Travel) opens on 1 September, and when entering, make sure you fulfil the brief.

Round One: Travel

Mention the word 'travel' and most of us think of visiting an exciting new place. However, it could also be a journey of getting from A to B, such as a commute, but seen in a new perspective. Think about how your commute changes at different times of the day and during different seasons.

Rounds and dates Below is a list of the rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. Don't forget you will also be judged on creativity and technical excellence.

Theme	Opens	Closes
Round One: Travel	1 Sept	31 Oct
Round Two: Environment	1 Nov	31 Dec
Round Three: People	1 Jan	28 Feb

The overall winner will be announced in March 2017

Prizes Enter to win your share of prizes worth more than £10,000!

Round One Winner
Canon XC10+
Directional Mic DM-E1
Worth £2,000

Runner-Up
Canon LEGRIA Mini X
Worth £300

Round Two Winner
Canon EOS 7D Mark II, EF 24-105mm
f/4L IS USM, EF 50mm f/1.8 STM and
EF-S 10-18mm f/4.5-5.6 IS STM
Worth £2,475

Runner-Up Canon Directional Mic
DM-E1 Worth £274.99

Round Three Winner
Canon EOS 5D Mark III and EF
24-105mm f/4L IS USM
Worth £3,199

Runner-Up
Canon Directional Mic DM-E1
Worth £274.99

Overall prize Canon EOS C100 Mark II and 24-105mm Worth £4,625

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to send us a link to your short film and to view the full terms and conditions

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Segment mode explained

Q I have several cameras and love using them all, thanks to their individual capabilities and options. One thing I notice is that they all have similar exposure modes, called 'segment', 'centreweighted' and 'spot'. I use the middle centreweighted setting, and I understand and use spot mode, but I don't understand the segment mode. Can you explain it?

Robin Fordham

A The implementation of all these modes varies a bit from manufacturer to manufacturer, and from model to model, but a 'segmented' metering mode, also known as 'matrix' mode and even 'evaluative' mode, will break the frame up into an array and examine, or evaluate, each element in the array individually. If the brightness of some of the elements is substantially different to the majority of the elements, the influence of those elements on the automatically considered exposure setting will be reduced or even eliminated. The aim is to restrict the influence of small areas of very light or very dark, which could adversely affect the recorded brightness of the majority of the frame. Some cameras take this further and allow the camera to set exposure according to the minority area rather than the majority, which would be beneficial in situations

like at a concert, where the stage is brightly lit but most of the frame is in darkness.

Understanding ISOs

Q I use a Canon EOS 5D Mark III and would like to better understand the choices of the ISO 100-25,600 standard and 50-102,800 expanded ranges. From my film days, I would expect that the very lowest ISO setting would deliver the best results, so should I try to use ISO 50? If this is the case, why is this setting not available by default? **Andrew Garret**

A To continue the film analogy, if you were using Kodak Ektachrome 64, for example, then by default you would be using it at a camera exposure meter ISO setting of 64 to get optimum results. But with custom processing of the film, you can push or pull it. Film is usually pushed, or developed longer, in order to increase its working ISO, but you can also reduce the development time to lower the working sensitivity. The latter is usually done to reduce grain.

It's not quite the same with camera sensors. The characteristics of a sensor, based on its photon-gathering capability, are determined by a variety of factors. This means there will be a sweet spot at which it works optimally – delivering the best possible



The 15MP Canon PowerShot G10

Aperture limit

Q I recently bought a used Canon PowerShot G10 compact to supplement my Canon EOS 7D Mark II. It's a great little camera, but one thing that struck me is that you can't set the aperture smaller than f/8. This could be a problem, surely, especially on very bright days, or if you wanted to use a slow shutter speed to induce speed blur, for example? **D Harland**

A With its 1/1.7in 15MP sensor, the G10's individual pixels are microscopic, and this brings problems with diffraction softening. The smaller the photosite, the larger the lens aperture must be to avoid a loss in resolution due to diffraction. On your G10, even at f/4 there is a loss of sharpness compared to f/2.8. Considering the maximum aperture is f/4.5 at the maximum zoom setting, you realise some compromise is involved in the camera design. You don't want to go beyond f/8 with the G10 as diffraction softening would be excessive. For shooting in bright light, your G10 therefore includes an internal switchable neutral-density filter to attenuate brightness without resorting to excessively small aperture settings. It's activated using the camera's onscreen Func Menu. By comparison, on your EOS 7D Mark II DSLR diffraction won't be too noticeable unless you stop down to f/16 or smaller.



Segmented metering is also known as matrix and evaluative

dynamic range and the least signal degradation, or noise. So all camera sensors have a 'base ISO' and Canon tells us that's ISO 100 for the EOS 5D Mark III.

The reason you can use a range of ISO settings is for convenience and flexibility. However, this is at the cost of dynamic range and noise as you increase the ISO setting. This is done through a combination of adjusting the electrical gain on the sensor and digitally processing the signal being produced by the sensor. ISO 100, in your case, is the

sweet spot. With other cameras the base ISO can be ISO 200, and this can be problematic when using a large aperture in good light. Using a setting lower than the base ISO can be convenient and should give the lowest noise, but the penalty is decreased dynamic range in the highlights before detail clips to white and is unrecoverable. The bottom line is, only use ISO 50 on your EOS 5D Mark III if you have to and try to maintain ISO 100 wherever possible.

Q&A compiled by Ian Burley

Amateur Photographer

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My life in cameras

US-based travel photographer Richard Silver takes a look back at some of the cameras that have helped to shape his life and career

Richard Silver



While Richard Silver is New York born and bred, to him home is where his camera is. He has visited 78 countries and more than 245 cities, and uses techniques such as tilt-and-shift, vertical panoramas and time-slice to present our everyday world in an altered visual context. His work has been exhibited in museums and galleries around the US, including the Metropolitan Museum of Art in New York. To see more of his work, visit www.richardsilverphoto.com.



Richard's 'time-slice' image of Milan Cathedral in Italy

2004 Nikon Coolpix 8700

This very early digital camera also happened to be my first Nikon purchase. The Coolpix 8700 was so easy to use and was the one I started taking with me on all my travels. At a whopping 8 million pixels, it was one of the largest outputs at the time – the zoom was crazy good, too.



2006 Nikon D80

As I really enjoyed working with a Nikon, I decided to upgrade to an SLR as I realised what was missing from the 8700. I bought a few inexpensive lenses, but didn't spend a lot of money at the time (which was a good idea in the end).



2008 Nikon D300

With the D300, I returned to a true SLR that had real capabilities to capture great photos. I was starting to get much more serious, so I took a few classes and learned a lot, and finally got into using Photoshop and Lightroom. I bought several quality lenses, too. At the time, I worked in real estate, and would use this camera for shooting the apartments that were for sale.



2012 Nikon D800

Finally, I had a full-frame DSLR. I waited a long time for the Nikon D800. It was sold out, so I overpaid on eBay and bought one from someone in the USA. I loved the camera and was amazed at the image quality. This was the real deal and totally professional. I also bought new lenses – now I was all in for being a professional.



2014 Nikon D810

My D800 broke, as I dropped it too many times. The D810 came out at the perfect time (actually, I was without a camera for two months, as the D810 was delayed). I continue to use this model today, and still love the output of Nikon cameras.



2006
2012
2008
2014

INSPIRED
Travel
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2016



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Send in your inspiring travel photographs and you could win a fantastic seven-night holiday to The Gambia for two, and have your image printed in AP and Lonely Planet Traveller magazine

AP AND *Lonely Planet Traveller* magazine have joined forces to offer one lucky reader the chance to win a seven-night holiday for two to The Gambia in our Inspired Travel Photographer 2016 competition. And that's not all – we also have a Fujifilm X-T10 for each of the three category winners.

How to enter

There are three categories you can enter:

1 People

We want to see your pictures of people – in the home, on the streets or on your travels.

2 Places

The world is a big place, with its sprawling cities, endless oceans and dark forests, but what are the places that inspire you.

3 Nature and wildlife

For this round we're looking for your images of beautiful landscapes, and the plants and animals that live within them

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FUJIFILM
X-T10

Prizes galore up for grabs

Our overall winner will receive a seven-night holiday for two in The Gambia, courtesy of The Gambia Experience (gambia.co.uk)

The overall winner will stay for three nights in the stunning Ngala Lodge and four nights in the Mandina Lodges in the Makasutu Forest where you'll receive:

- Guided forest walks
- River trip by pirogue
- Return flights from Gatwick
- Half-board at the Mandina Lodges and b&b at the Ngala Lodge

The overall winner will also be invited to photograph this dream trip and have their work featured in *Lonely Planet Traveller* and *Amateur Photographer* magazines. PLUS

Each category winner will win a Fujifilm X-T10 camera worth £779. This compact mirrorless digital camera turns any trip, whether in everyday life or to the other side of the world, into the ultimate photo opportunity. Visit fuji.co.uk/x-t10.

Enter online at amateurphotographer.co.uk/inspiredtraveller



Tony Kemplen on the ...

Taron Eyemax

This well-specified enthusiast's camera has a row of eight windows on the selenium cell

The Taron Camera Co Ltd emerged in post-war Japan out of a company that made shutters for other manufacturers, such as Mamiya and Fujica. In the mid-1950s, the company launched its own range of cameras, producing a number of distinctive designs, before closing in the late 1960s. The Eyemax is a well-specified enthusiast's camera, boasting a coupled rangefinder and a built-in coupled selenium exposure meter. The lens on mine is an 45mm f/1.8 Taronar, although some were sold with an f/2.8.

Record keeping has never been one of my strong points, and with more than 40 years of camera acquisition, perhaps it's no surprise that I can't remember how I came by this unusual-looking model. My best guess is that it was in a car-boot sale in the 1990s. The original owner was more punctilious than I am, however, as neatly folded up, and wedged into the case, is the original import certificate, to prove that import duty and tax had been paid. It shows that the Eyemax arrived from Hong Kong at Stansted Airport in Essex on 27 August 1962, the camera's value is shown as £9, with a further £6 15s (£6.75) in taxes. Today, they sell on eBay for £10-£50.

The most noticeable thing about this camera is the row of eight windows on the selenium cell, which runs across the top, above the viewfinder and rangefinder windows. To set the correct exposure, you first choose your shutter speed, and then rotate the aperture ring while watching a needle match display in



This house caught Tony's eye when he was visiting Lincoln for the day

the viewfinder, lining up the needle with an arrow. At over 50 years of age the electrics are a bit flaky, and while the needle clearly responds to changes in light levels, it tends to jump about erratically, so I opted instead to use a handheld meter to be on the safe side. Focusing is simple, with a nice bright rangefinder spot. However, as is often the case with this kind of rangefinder, it can be a struggle to use in low-light conditions – which is precisely when you want accuracy to

'Focusing is simple, with a nice bright rangefinder spot'

allow the use of a wide aperture.

After years waiting in the wings, the Eyemax finally made centre stage in week 351 of my 52 cameras in 52 weeks project. I loaded it with some expired Ilford HP5+ black & white negative film, and off we went to Lincoln for the day. There's plenty to photograph in Lincoln, and the aptly named Steep Hill up to the cathedral forces you to slow down and maybe spot subjects that you might otherwise miss, such as this striking modern house (above), which is just off the main tourist trail. I spotted the bright yellow roof while catching my breath, and set off down a side alley to take a closer look.

There is quite a lot of grain from the old ISO 400 film, but the lens seems generally pretty sharp, and I'd be happy to take the Eyemax out for another run.



The Taron Eyemax cost £9, plus a further £6 15s in taxes, in 1962

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. To see more photos from the Taron Eyemax, visit www.flickr.com/tony_kemplen/sets/72157670629745714

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VOIGTLANDER 15mm FINDER.....	MINT- £79.00
VOIGTLANDER BESSA R GRIP FOR R,R2,R3 ETC.....	MINT BOXED £49.00
LEICA UNIVERSAL POLARISING FILTER KIT M(13356).....	MINT BOXED £199.00
LEICA M GRIP FOR M7/M6/M6TTL ETC.....	MINT- £49.00
LEICA 35mm f2.8 SUMMARON SCREW L39.....	MINT- £499.00
LEICA 35mm f3.5 SUMMARON SCREW.....	MINT- £299.00
LEICA 5cm f1.5 SUMMARIT SCREW.....	MINT- £365.00
LEICA 5cm f2 SUMMARIT SCREW.....	MINT-KEEPER £299.00
LEICA 5cm f2 SUMMITAR COLL + M MOUNT.....	EXC+++ KEEPER £275.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS.....	EXC+++ £299.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mm f4.5 HEKTOR IN KEEPER.....	EXC+++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC.....	EXC+++ £375.00
LEICA 90mm f4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £89.00
LEICA SF24D FLASH.....	MINT BOXED £189.00
LEICA FONOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 ETC.....	MINT-BOXED £145.00
LEICAFLEX BODY CHROME.....	MINT- £195.00
LEICA 180mm F4 ELMARIT R 3 CAM.....	EXC++ £345.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS.....	NEW UNUSED £1,695.00
SWAROVSKI 8x32 EL WITH CASE AND STRAP.....	MINT CASED £799.00
LEICA 10x25 TRINOVID BCA COMPACT BINOCULARS.....	MINT- £265.00

Medium & Large Format

HASSELBLAD 503 CW COMP 80mm CF, BACK, WLF.....	MINT- £1,795.00
HASSELBLAD 503 CX BODY WITH BACK & WLF.....	MINT- £695.00
HASSELBLAD 90mm f4 FOR X PAN.....	MINT BOXED £275.00
HASSELBLAD X PAN SOFT LEATHER OUTFIT CASE.....	MINT £175.00
HASSELBLAD H1 BODY WITH HV90X FINDER & BACK.....	MINT-BOXED £795.00
HASSELBLAD 35mm f3.5 HC FOR H SYSTEM.....	MINT-BOXED £1,195.00
HASSELBLAD 50 - 110 f3.5/4.5 HC FOR H SYSTEM.....	MINT-BOXED £1,195.00
HASSELBLAD HM 16 - 32 BACK FOR H1 SYSTEM.....	MINT BOXED £175.00
HASSELBLAD 150mm f4 SONNAR CF.....	MINT-BOXED £395.00
HASSELBLAD 150mm f4 SONNAR T*.....	MINT BOXED £299.00
HASSELBLAD 50mm f4 DISTAGON SILVER.....	EXC++ £195.00
HASSELBLAD 120mm f5.6 T* NS PLANNAR C MACRO.....	MINT BOXED £295.00
HASSELBLAD 150mm f4 SONNAR SILVER.....	EXC++ £175.00
HASSELBLAD 250mm f5.6 SONNAR SILVER.....	EXC+ £179.00

HASSELBLAD PM90 PRISM FINDER.....	MINT- £275.00
HASSELBLAD PME3 METERED PRISM FINDER.....	MINT- £275.00
HASSELBLAD VFC-6 METERED PRISM.....	MINT BOXED £175.00
HASSELBLAD A12 BACK CHROME.....	MINT- £129.00
HASSELBLAD WINDER CW AND REMOTE.....	MINT £275.00
BRONICA 45mm f4 RF LENS FOR RF645 WITH FINDER.....	MINT BOXED £325.00
BRONICA 50mm F2.8 ZENANON MC.....	EXC+++ £99.00
BRONICA 110mm F4 MACRO LENS PS.....	MINT- £295.00
BRONICA 150mm F3.5 ZENANON E MC.....	MINT BOXED £99.00
BRONICA 150mm F3.5 ZENANON E MC.....	MINT £89.00
BRONICA 150mm F4 E.....	MINT- £89.00
BRONICA ETRSI 120 BACK.....	MINT- £69.00
BRONICA POLAROID BACK FOR ETRSI, ETRS ETC.....	MINT BOXED £59.00
BRONICA AEII METERED PRISM.....	EXC+ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI ETC.....	MINT- £75.00
BRONICA MOTOR WINDER E.....	EXC+++ £89.00
BRONICA 150mm F3.5 ZENANON S.....	MINT- £165.00
BRONICA SQ-B COMPLETE WITH LENS, BACK & WLF.....	MINT-BOXED £345.00
BRONICA 40mm f4 ZENANON S ULTRA WIDE FOR SQ.....	MINT- £199.00
BRONICA 50mm f3.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA 65mm F4 ZENANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm F4 PS ZENANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm F4 PS ZENANON FOR SQ.....	MINT-CASED £145.00
BRONICA 180mm f4.5 PS LENS & CASE.....	MINT-BOXED £169.00
BRONICA AE PRISM FINDER SQ-I LATST MODEL.....	MINT BOXED £225.00
BRONICA PRISM ME METERED FOR SOA/SQAI.....	MINT- £89.00
BRONICA SPEED GRIP FOR SOA/SQAI.....	MINT- £69.00
BRONICA FILMBACK SQ-i220 FOR SOA/SQAI.....	MINT BOXED £79.00
MAMIYA 180mm f4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £195.00
MAMIYA 180mm f4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 150mm F3.5 A/F FOR 645 A/F.....	MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645.....	MINT CASED £195.00
MAMIYA 180mm f4.5 SEKOR FOR RB.....	MINT £169.00
MAMIYA 220 BACK FOR RZ 67.....	MINT- £95.00
PENTAX 135mm f4 MACRO TAKUMAR SMC FOR 6x7.....	MINT £175.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT- £199.00
PENTAX 55mm f4 SMC FOR 6x7.....	MINT £175.00
PENTAX 55mm f2.8 FOR PENTAX 645.....	MINT BOXED £199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008.....	MINT- £575.00
WISTA TYPE N 4X5 MOUNT ROLL FILM HOLDER FOR 6X7.....	MINT-BOXED £75.00

Nikon A/F & Digital, Lenses & Accessories

NIKON 10.5mm f2.8 "G" IF-ED AF DX FISHEYE LENS.....	MINT £399.00
NIKON 16mm f2.8 A/F "D" FISHEYE LENS "UNUSED".....	MINT BOXED £565.00
NIKON 28mm f2.8 A/F.....	MINT £149.00
NIKON 50mm f1.4 A/F SUPERB LENS.....	MINT £169.00
NIKON 50mm f1.8 A/F.....	MINT- £60.00
NIKON 50mm f1.8 A/F "D".....	MINT-BOXED £79.00
NIKON 50mm f1.8 "G" AF-S LATEST MODEL.....	MINT BOXED £145.00
NIKON 60mm f2.8 A/F D.....	MINT BOXED £225.00
NIKON 60mm f2.8 "G" ED AF-S MICRO NIKKOR.....	MINT BOXED £275.00
NIKON 105mm f2.8 A/F "D" MICRO NIKKOR.....	MINT-BOXED £295.00
NIKON 105mm f2.8 A/F MICRO NIKKOR.....	MINT £275.00
NIKON 300mm f4 "D" IF-ED AF-S AS NEW.....	MINT BOXED AS NEW £799.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX.....	MINT £399.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX.....	MINT BOXED £465.00
NIKON 16 - 35mm f4 "G" ED AF-S VR LATEST MODEL.....	MIT BOXED £795.00
NIKON 16 - 85mm f3.5/5.6 "G" DX ED AF-S VR.....	MINT CASED £289.00
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD.....	MINT-CASED £399.00
NIKON 18 - 35mm f3.5/4.5 AFD/ ED IF.....	MINT BOXED £245.00
NIKON 18 - 55mm f3.5/5.6 A/F "G" ED AF-S MKII.....	MINT £595.00
NIKON 18 - 70mm f3.5/4.5 "G" IF ED AF-S WITH HOOD.....	MINT- £129.00
NIKON 18 - 200mm f3.5/5.6 "G" IF/ED AF-S VR.....	MINTBOXED £275.00
NIKON 24 - 70mm f2.8 "G" IF - ED AF-S.....	MINT BOXED AS NEW £899.00
NIKON 28 - 85mm f3.5/4.5 ED AF-S VR LATEST.....	MINT BOXED £275.00
NIKON 28 - 105mm f3.5/4.5 IF A/F "D".....	MINT BOXED £175.00
NIKON 24 - 120mm f3.5/5.5 A/F "D".....	MINT- £175.00
NIKON 24 - 120mm f3.5/5.6 A/F "G" ED AF-S VR + HOOD.....	MINT- £175.00
NIKON 24 - 120mm f4 "G" ED AF-S VR LATEST MODEL.....	MINT CASED £745.00
NIKON 35 - 70mm f2.8 A/F D.....	MINT-BOXED £295.00
NIKON 35 - 105mm f3.5/4.5 A/F WITH MACRO.....	MINT £129.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD.....	MINT- £129.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S VR.....	MINT £115.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S.....	MINT BOXED £89.00
NIKON 55 - 300mm f4/5.6 "G" ED VR.....	MINT + HOOD £189.00
NIKON 70 - 300mm f4/5.6 ED AFD.....	MINT BOXED £129.00
NIKON 70 - 300mm f4/5.6 f6 IF-ED AFS VR LATEST.....	MINT BOXED £345.00
NIKON 75 - 300mm f4.5/5.6 A/F WITH TRIPOD COLLAR.....	MINT-BOXED £165.00
NIKON TC20E II AF-S TELECONVERTER.....	MINT- £195.00
TAMRON 1.4X AF "D" TELECONVERTER NIKON FIT.....	MINT BOXED £125.00
SIGMA 1.4X EX DC Apo TELECONVERTER.....	MINT BOXED £169.00



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We are located in Leamington Spa, in the heart of Warwickshire.
If you're passing, please pop into our shop and meet Cooper – our office dog!

Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatible** is a way of saving money, without compromising on the quality of your prints.






Here are the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."
- Computer Upgrade Magazine



Canon










PGI29 Pixma Pro 1 Originals: Set of 12 Colours 36ml each	 £249.99 £21.99
PGI72 Pixma Pro 10 Originals: Set of 10 Colours 14ml each	 £99.99 £10.99
CLi42 Pixma Pro 100 Originals: Set of 8 Colours 13ml each	 £83.99 £10.99
CLi8 Pixma Pro 9000 Originals: Set of 8 Colours 14ml each	 £83.99 £10.99
PGI9 Pixma Pro 9500 Originals: Set of 10 Colours 14ml each	 £107.99 £10.99

More Canon Inks...



PGI520/CLi521 Set of 5	£49.99
PGI520 Black 19ml	£11.99
CLi521 Colours 9ml	£10.29
PGI525/CLi526 Set of 5	£49.99
PGI525 Black 19ml	£11.99
CLi526 Colours 9ml	£10.29
PGI550/CLi551 Set of 5	£43.99
PGI550 Black 15ml	£10.99
CLi551 Colours 7ml	£8.99
PGI550/CLi551XL Set 5	£59.99
PGI550XL Black 22ml	£12.99
CLi551XL Colours 11ml	£11.99
PG540 Black 8ml	£12.99
PG540XL Black 21ml	£19.99
CL541 Colour 8ml	£16.99
CL541XL Colour 15ml	£19.99
PG545XL Black 15ml	£15.49
CL546XL Colour 13ml	£16.99
Compatibles:	
PGI5 Black 27ml	£4.99
CLi8 Colours 13ml	£3.99
PGI5/CLi8 Set of 5	£19.99
PGI520 Black 19ml	£4.99
CLi521 Colours 9ml	£3.99
PGI520/CLi521 Set of 5	£19.99
PGI525 Black 19ml	£4.99
CLi526 Colours 9ml	£3.99
PGI525/CLi526 Set of 5	£19.99
PGI550XL Black 25ml	£4.99
CLi551XL Colours 12ml	£3.99
PGI550/CLi551XL Set 5	£19.99
BCi6 Colours 15ml	£2.99
PG40 Black 28ml	£12.99
CL41 Colour 24ml	£16.99
PG50 Black 28ml	£12.99
CL51 Colour 24ml	£14.99
PG510 Black 11ml	£13.99
CL511 Colour 11ml	£15.99
PG512 Black 18ml	£13.99
CL513 Colour 15ml	£15.99
PG540XL Black 21ml	£13.99
CL541XL Colour 15ml	£14.99
PG545XL Black 15ml	£11.99
PG546XL Black 21ml	£12.99

Many more in stock!

EPSON

No.16 Fountain Pen Inks Originals: No.16 Set of 4 No.16 Black 5.4ml No.16 Colours 3.1ml each	 £28.99 £8.99 £6.99
No.16XL Set of 4 No.16XL Black 12.9ml No.16XL Colours 6.5ml each	 £53.99 £15.99 £12.99
Compatibles: No.16 Set of 4 No.16 Black 12ml No.16 Colours 12ml each	 £14.99 £3.99 £3.99
No.18 Daisy Inks Originals: No.18 Set of 4 No.18 Black 5.2ml No.18 Colours 3.3ml each	 £30.99 £8.99 £7.49
No.18XL Set of 4 No.18XL Black 11.5ml No.18XL Colours 6.6ml each	 £54.99 £16.99 £12.99
Compatibles: No.18 Set of 4 No.18 Black 12ml No.18 Colours 12ml each	 £14.99 £3.99 £3.99
No.24 Elephant Inks Originals: No.24 Set of 6 No.24 Colours 4.6ml each	 £52.99 £8.99
No.24XL Set of 6 No.24XL Colours 8.7ml each	 £87.99 £14.99
Compatibles: No.24 Set of 6 No.24 Black 7ml No.24 Colours 7ml each	 £22.99 £3.99 £3.99

No.26 Polar Bear Inks Originals: No.26 Set of 4 No.26 Black 6.2ml No.26 Colours 4.5ml each	 £35.99 £9.99 £8.99
No.26XL Set of 4 No.26XL Black 12.1ml No.26XL Colours 9.7ml each	 £63.99 £16.99 £15.99
Compatibles: No.26 Set of 4 No.26 Black 10ml No.26 Colours 7ml each	 £14.99 £3.99 £3.99

T0481-T0486 Seahorse Inks Originals: Set of 6 Colours 13ml each	 £89.99 £18.99
Compatibles: Set of 6 Colours 13ml each	 £19.99 £3.99

T0541-T0549 Frog Inks Originals: Set of 8 Colours 13ml each	 £112.99 £14.99
Compatibles: Set of 8 Colours 13ml each	 £27.99 £3.99

T0591-T0599 Lily Inks Originals: Set of 8 Colours 13ml each	 £102.99 £12.99
Compatibles: Set of 8 Colours 13ml each	 £27.99 £3.99

More Epson inks >>>

Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



Grace Albums
Available in Burgundy or Blue.



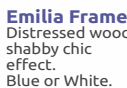
Travel Albums
Over a dozen designs in stock.



Baby Albums
Multiple different designs available.



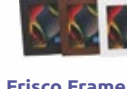
Grafton Albums
Available in Burgundy or Blue.



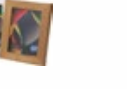
Emilia Frames
Distressed wood shabby chic effect.
Blue or White.



Rio Frames
Handcrafted solid wood with 30mm wide profile, in four colours.



Frisco Frames
Simple, basic design available in a huge range of sizes & colours.



Plastic Bevel, Glass Front:



Memo Style Albums:

Grace 6x4 100 photos	£5.99
Grace 6x4 200 photos	£9.99
Grace 6x4 300 photos	£14.99
Grace 7x5 100 photos	£7.99
Grace 7x5 200 photos	£13.99
Grace A4 100 photos	£15.99
Grafton 6x4 200 photos	£9.99
Grafton 7x5 200 photos	£13.99
Baby 6x4 200 photos	£9.99
Travel 6x4 200 photos	£8.99
Traditional Style Albums:	
Grace 29x32cm 100 pages	£14.99
Grafton 29x32cm 100 pgs	£14.99
Baby 29x32cm 100 pages	£12.99
Accessories:	
Photo Corners Pack of 250	£2.99
Photo Stickers Pack of 500	£1.99

More Ink Cartridges...



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T0711-T0714 Cheetah Inks Originals: Set of 4 Black 7.4ml Colours 5.5ml each	 £42.99 £10.99 £10.99
Compatibles: Set of 4 Black 7.4ml Colours 5.5ml each	 £14.99 £4.99 £3.99

T0791-T0796 Owl Inks Originals: Set of 6 Colours 11.1ml each	 £88.99 £14.99
Compatibles: Set of 6 Colours 11.1ml each	 £19.99 £3.99

T0801-T0806 Hummingbird Inks Originals: Set of 6 Colours 7.4ml each	 £67.99 £11.49
Compatibles: Set of 6 Colours 7.4ml each	 £19.99 £3.99

T0871-T0879 Flamingo Inks Originals: Set of 8 Colours 11.4ml each	 £76.99 £9.99
Compatibles: Set of 8 Colours 11.4ml each	 £27.99 £3.99

T0961-T0969 Husky Inks Originals: Set of 8 Colours 11.4ml each	 £78.99 £9.99
Compatibles: Set of 8 Colours 11.4ml each	 £27.99 £3.99

T1571-T1579 Lily Inks Originals: Set of 8 Colours 25.9ml each	 £166.99 £20.99
Compatibles: Set of 8 Colours 25.9ml each	 £27.99 £3.99

T7601-T7609 Killer Whale Originals: Set of 9 Colours 25.9ml each	 £187.99 £20.99
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Originals:	
No.38 Colours 27ml each	£29.99
No.62XL Black 12ml	£24.99
No.62XL Colour 11.5ml	£28.99
No.300 Black 4ml	£12.99
No.300 Colour 4ml	£14.99
No.301 Black 3ml	£10.99
No.301 Colour 3ml	£13.49
No.301 Black+Colour 3ml	£19.99
No.301XL Black 8ml	£22.99
No.301XL Colour 6ml	£22.99
No.302XL Black 8ml	£21.99
No.302XL Black 8ml	£21.99
No.350 Black 4.5ml	£14.99
No.351 Colour 3.5ml	£17.99
No.363 SET OF 6	£49.99
No.364 Black 6ml	£8.99
No.364 PB/C/M/Y 3ml each	£7.99
No.364 SET OF 4	£26.99
No.364XL Black 14ml	£15.99
No.364XL PB/C/M/Y 6ml each	£15.99
No.364XL SET OF 4	£59.99
No.920XL SET OF 4	£51.99
No.932XL SET OF 4	£50.99
No.950XL SET OF 4	£79.99

Compatibles:	
No.15 Black 46ml	£3.99
No.21 Black 10ml	£6.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£6.99
No.56 Black 24ml	£6.99
No.57 Colour 24ml	£11.99
No.62XL Black 12ml	£14.99
No.62XL Colour 12ml	£15.99
No.78 Colour 36ml	£8.99
No.110 Colour 12ml	£9.99
No.300XL Black 18ml	£12.99
No.300XL Colour 18ml	£13.99
No.301XL Black 15ml	£12.99
No.301XL Colour 18ml	£13.99
No.337 Black 21ml	£9.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£11.99
No.343 Colour 21ml	£11.99
No.344 Colour 21ml	£12.99
No.350XL Black 30ml	£13.99
No.351XL Colour 20ml	£15.99
No.363 SET OF 6	£19.99
No.364 Black 10ml	£3.79
No.364 Colours 5ml each	£3.29
No.364 SET OF 4	£12.99
No.364XL Black 18ml	£4.99
No.364XL Colours 11ml each	£4.29
No.364XL SET OF 4	£16.99
No.920XL SET OF 4	£19.99
No.932XL SET OF 4	£29.99
No.940XL SET OF 4	£29.99
No.950XL SET OF 4	£29.99

Many more in stock!

Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.



Photo Glossy 160gsm:	
6x4 50 sheets	£3.99
Photo Satin 200gsm:	
6x4 100 sheets	£9.99
A4 20 sheets	£6.99
Photo Glossy 200gsm:	
6x4 100 sheets	£9.99
A4 20 sheets	£6.99
Premium Pearl 270gsm:	
6x4 50 sheets	£6.99
A4 50 sheets	£16.99
Premium Gloss 270gsm:	
6x4 50 sheets	£6.99
A3 25 sheets	£15.99
A3+ 25 sheets	£19.99
Smooth Pearl 310gsm:	
6x4 100 sheets	£17.99
7x5 100 sheets	£21.99
A4 25 sheets	£16.99
A4 100 sheets	£47.99
A4 250 sheets	£99.99
A3 25 sheets	£31.99
A3+ 25 sheets	£43.99
17" Roll 30 metres	£84.99
24" Roll 30 metres	£119.99
Smooth Gloss 310gsm:	
6x4 100 sheets	£17.99
7x5 100 sheets	£21.99
A4 25 sheets	£16.99
A4 100 sheets	£47.99
A3 25 sheets	£31.99
A3+ 25 sheets	£43.99
Premium Matt Duo 200 gsm:	
A4 50 sheets	£14.99
Heavy Duo Matt 310gsm:	
A4 50 sheets	£18.99
A3 50 sheets	£51.99
Gold Fibre Silk 310gsm:	
A4 50 sheets	£43.99
A3 50 sheets	£109.99
Gold Mono Silk 270gsm:	
A4 25 sheets	£18.99
A3 25 sheets	£49.99



Smooth Pearl 290gsm:	
6x4 100 sheets	£12.99
7x5 100 sheets	£16.99
A4 50 sheets	£17.99
A3 50 sheets	£34.99
A3+ 25 sheets	£25.99
Panoramic 25 sheets	£26.99
17" Roll 30 metres	£68.99
24" Roll 30 metres	£85.99
PF Lustre 275gsm:	
6x4 100 sheets	£12.99
7x5 100 sheets	£16.99
A4 50 sheets	£17.99
A3 50 sheets	£35.99
A3+ 25 sheets	£47.99
Panoramic 25 sheets	£26.99
17" Roll 30 metres	£69.99
24" Roll 30 metres	£86.99
PF Gloss 270gsm:	
A4 50 sheets	£17.99
A3 50 sheets	£35.99
A3+ 50 sheets	£47.99
Panoramic 25 sheets	£26.99
Matt Ultra 240gsm:	
A4 50 sheets	£12.99
A3 50 sheets	£26.99
A3+ 50 sheets	£35.99
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ND2 Soft Graduated £13.99
ND2 Hard Graduated £13.99
ND4 Solid £12.99
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ND4 Hard Graduated £13.99
ND8 Solid £12.99
ND8 Soft Graduated £13.99
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Adapter Rings 52-95mm £8.99
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ND2 Soft Graduated £17.99
ND2 Hard Graduated £17.99
ND4 Solid £16.99
ND4 Soft Graduated £17.99
ND4 Hard Graduated £17.99
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ND8 Soft Graduated £19.99
ND8 Hard Graduated £19.99
Light Blue Graduated £17.99
Dark Blue Graduated £17.99
Light Tobacco Graduated £17.99
Dark Tobacco Graduated £17.99
Light Sunset Graduated £18.99
Dark Sunset Graduated £18.99

A-Type: 67mm wide filters

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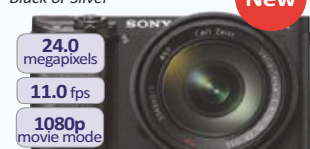
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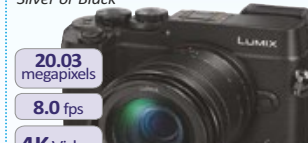
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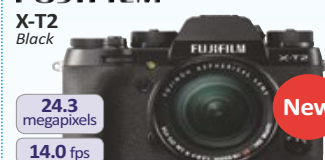
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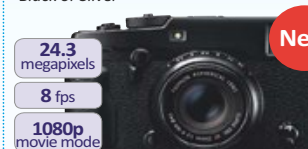
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90mm f2.8 SP Di VC USD Macro	£599
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10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£409
15-30mm f2.8 SP Di VC USD	£929
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18-270mm f3.5-6.3 Di II VC PZD	£299
24-70mm f2.8 Di VC USD SP	£799
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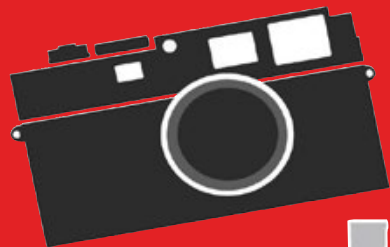
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18-55mm F3.5-5.6 IS EFS II.....	E++ £79	
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50mm F1.8 EF II.....	E++ £59	
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60mm F2.8 EFS Macro.....	E++ / Mint- £239 - £249	
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100mm F2.8 USM Macro.....	E+ / E++ £239 - £279	
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600mm F4 L IS USM.....	E++ £5,199	
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Sigma 70mm F2.8 EX DG Macro.....	E++ £179	
Sigma 150mm F2.8 EX DG Macro HSM.....	E++ £299	
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Sigma 300mm F2.8 Apo.....	Unused £299	
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Sigma 400mm F5.6 AF.....	E+ £79	
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Sigma 500mm F4.5 Apo EX HSM.....	E+ £1,739	
Tamron 10-24mm F3.5-4.5 Di II LD Asph.....	Mint- £259	
Tamron 70-300mm F4-5.6 Di VC USD.....	Mint- £189	
Tamron 90mm F2.8 SP AF Macro.. E+ / E++ £159 - £219		
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Tokina 11-16mm F2.8 DX ATX.....	Mint- £329	
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Tokina 17mm F3.5 ATX Pro.....	E++ £189	
Tokina 28-80mm F2.8 ATX Pro.....	E++ £179	
Tokina 35mm F2.8 Macro DX ATX.....	E++ £199	
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Tokina 300mm F2.8 ATX SD.....	E+ £599	
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300EZ Speedlite.....	E+ / E++ £9 - £29	
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MR-14EX Macro Ringlite.....	E+ / E++ £169 - £179	
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Tripod Mount Ring All (W).....	E++ £75	
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Rode Videomic.....	E++ £69	
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Fuji X-E1 Black Body Only.....	E++ £179	
Fuji X-E2 Chrome Body Only.....	Mint- £329	
Fuji X-Pro1 Body Only.....	E++ £299	
Fuji X-Pro2 Body Only.....	E++ £1,189	
Fuji X-T1 Body + Vertical Grip.....	E++ £599	
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Fuji X-T10 Black Body Only.....	Mint- £379	
Fuji Finepix X100.....	E++ £349	
Fuji Finepix X100T + Case.....	Mint- £699	
Nikon V1 White Body Only.....	Mint- £119	
Olympus E-M5 MKII Body + BLD-8G Grip.....	Mint- £669	
Olympus E-M5 MKII Body Only - Black.....	E++ £589	
Olympus E-M5 MKII Body Only - Silver.....	E+ £499	
Olympus E-M1 Black Body Only.....	E++ £499	
Olympus E-M10 MKII Body + ECG-3 Grip.....	Mint- £379	
Olympus E-P2 Black Body Only.....	E+ £79	
Olympus E-P5 Black Body + Grip.....	Mint- £299	
Olympus E-P5 Silver Body Only.....	E+ £279	
Olympus E-PL2 Body Only.....	E++ £129	
Olympus E-PM1 Body Only.....	E++ £59	
Panasonic G1 Body Only.....	E++ £59	
Panasonic GF-1 Body Only.....	E++ £55 - £59	
Panasonic GF-5 Body Only.....	E++ £79	
Panasonic GH-2 Body Only.....	E++ £189	
Panasonic GX1 Body Only.....	E++ £99	
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Samsung NX10 + 18-55mm.....	E++ £159	
Sony A6300 + 16-50mm.....	Mint- £849	
Sony A7 Body Only.....	Exc £489	
Sony A7R II Body Only.....	Mint- £2,499 - £2,699	
Sony NEX 7 Body Only.....	E+ £249	
Sony NEX-F3 + 18-55mm.....	E++ £149	
Sony NEX3 + 18-55mm.....	E+ £95	
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18-55mm F2.8-4 XF.....	E++ £279	
18mm F2 XF R.....	E+ / E++ £179 - £199	
23mm F1.4 XF R.....	E+ £549	
35mm F1.4 XF R.....	E++ £279	
35mm F2 XF WR - Silver.....	Mint- £289	
50-230mm F4.5-6.7 OIS XC.....	E+ / Mint- £189 - £239	
56mm F1.2 R XF.....	E++ / Mint- £579 - £589	
Samyang 300mm F6.3 ED UMC CS.....	E++ / Mint- £179 - £189	
Zeiss 12mm F2.8 Touit X.....	Mint- £549	
4/3rds Lenses		
Olympus 7-14mm F4 ED Zuiko.....	E++ £549 - £579	
Sigma 10-20mm F4-5.6 EX DC HSM.....	E+ £149	
Olympus 11-22mm F2.8-3.5 ZuikoE+ / Mint- £195 - £249		
Olympus 12-60mm F2.8-4 ED SWDE+ / E++ £249 - £349		
Panasonic 14-150mm F3.5-5.6 Asph.....	E++ £489	
Olympus 14-42mm F3.5-5.6 Zuiko.....	E++ £59	
Olympus 14-54mm F2.8-3.5 ZuikoE+ / E++ £119 - £129		
Samyang 16mm F2.0 ED AS UMC CS.....	Mint- £249	
Olympus 18-180mm F3.5-6.3 Zuiko.....	E++ £199	
Olympus 35mm F3.5 Macro Zuiko.....	E++ £89 - £99	
Olympus 40-150mm F3.5-4.5 Zuiko.....	E++ £89	
Olympus 40-150mm F4-5.6 ED Zuiko.....	E++ £45 - £59	
Olympus 50-200mm F2.8-3.5 SWD.....	E++ / Mint- £429	
Olympus 50-200mm F2.8-3.5 Zuiko.....	E++ £295	
Olympus 50mm F2 ED Macro Zuiko.....	E++ £199 - £249	
Olympus 70-300mm F4-5.6 ED Zuiko.....	E++ £219	
Olympus EC14 Tele Converter.....	E++ £199	
Olympus EC20 2x Tele ConverterE++ / Mint- £199 - £229		
Micro 4/3rds Lenses		
Panasonic 7-14mm F4 G Vario.....	E++ £549	
Samyang 7.5mm F3.5 UMC Fish-Eye Black	Mint- £169	
Panasonic 12-32mm F3.5-5.6 OIS G.....	Mint- £159	
Olympus 12-40mm F2.8 M.Zuiko.....	E++ £489 - £499	
Olympus 12mm F2 ED M.Zuiko.....	Mint- £429	
Walimex 12mm F2.2 CS NCS.....	Mint- £219	
Panasonic 14-42mm F3.5-5.6 Asph OIS ...	E++ £65 - £69	
Olympus 14-42mm F3.5-5.6 EZ M.Zuiko.....	Mint- £129	
Olympus 14-42mm F3.5-5.6 M.Zuiko ED.....	E++ £79	
Panasonic 14-45mm F3.5-5.6 ASPH G Vario.....	E++ £129	
Olympus 17mm F2.8 M.Zuiko.....	Mint- £129	
Voigtlander 25mm F0.95 Nokton.....	E+ £439	
Olympus 25mm F1.8 M.Zuiko.....	Mint- £229	
Sigma 30mm F1.4 DC DN.....	Mint- £189	
Panasonic 35-100mm F4-5.6 OIS Asph G.....	Exc / Mint- £99 - £159	
Olympus 40-150mm F4-5.6 R ED M.Zuiko.....	E++ / Mint- £119	
Panasonic 45-175mm F4-5.6 Asph Vario PZ.....	E++ £179	
Panasonic 45-200mm F4-5.6 OIS.....	E++ £159	
Olympus 60mm F2.8 ED Macro M.Zuiko.....	Mint- £289	
Olympus 75-300mm F4.8-6.7 ED II M.Zuiko.....	E++ £259	
Olympus 75mm F1.8 ED Black M.Zuiko.....	E++ £519	
Sony NEX Lenses		
18-55mm F3.5-5.6 OSS.....	Mint- £89	
20mm f2.8 E.....	Mint- £189	
35mm F2.8 FE ZA.....	Mint- £399	
55-210mm F4.5-6.3 OSS.....	Mint- £129	
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Sigma 30mm F2.8 DN - A.....	Mint- £89	
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Canon EOS 1D MkII Body Only.....	As Seen £199	
Canon EOS 6D Body Only.....	E++ £1,049	
Canon EOS 5D MkII Body + BG-E6 Grip.....	E++ £839	
Canon EOS 5D MkII Body Only.....	E++ £839 - £849	
Canon EOS 70D Body Only.....	E+ / E++ £549 - £589	
Canon EOS M + 18-55mm.....	E++ £149	
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Nikon D3X Body Only.....	E+ £1,189	
Nikon D3S Body Only.....	As Seen £789	
Nikon D610 Body Only.....	E++ £1,079	
Nikon D200 Body Only.....	As Seen £149	
Nikon D70 Body Only.....	As Seen £49	
Nikon D50 Body Only.....	As Seen £49	
Olympus E3 Body Only.....	E++ £219	
Olympus E30 Body + HLD4 Grip.....	E++ £249	
Olympus E300 + 14-45mm.....	E++ £79	
Olympus E300 Body + HLD3 Grip.....	E++ £79	
Olympus E400 Body Only.....	E++ £59	
Olympus E410 + 14-42mm.....	Mint- £119	
Olympus E410 Body Only.....	E+ £79	
Olympus E500 + 14-45mm.....	E++ £99	
Olympus E620 + 14-42mm + 40-150mm.....	E++ £339	
Olympus E620 + 35mm F1.4 Asph.....	E++ £239	
Pentax K3 Body Only + D-BG5 Grip.....	E++ £549	
Pentax K5 + 18-55mm DA WR.....	E++ £249	
Pentax K30 Blue Body Only.....	E+ £169	
Samsung NX200 + 20-50mm + Flash.....	E+ £149	
Sigma SD1 Merrill + 105mm + EF610 Flash... Mint- £849		
Sony A200 + 18-70mm.....	E+ £99	
Sony A58 + 18-55mm.....	Mint- £279	
Sony A700 + VG-C70AM Grip.....	E+ £229	
Sony A77 II Body Only.....	Mint- £789	
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M Monochrom Black Body Only.....	E++ / Mint £2,999 - £3,449	
M-P Black Body + Multifunction Grip.....	E+ £3,689	
M (240) Chrome Body Only.....	E+ / E++ £3,099 - £3,149	
M-E Anthracite Body Only.....	E++ / Mint £2,349 - £2,499	
M9 Black Body Only.....	E+ £1,999 - £2,099	
M6 Platinum + 50mm F1.4.....	Mint £6,389	
M6 Titanium + 35mm F1.4 Asph.....	E++ £3,489	
MP 0.72x Black Body Only.....	E++ £2,499	
M7 0.72x Black Body + M Motordrive.....	E+ £1,499	
M7 0.72x Black Body Only.....	E+ / E++ £1,349 - £1,499	
M7 0.72x Chrome Body Only.....	E++ £1,499	
M5 Black Body Only.....	E++ £599	
M3 Chrome Body Only.....	E+ £549	
Konica Hexar RF Limited Edition.....	Mint £2,449	
Konica Hexar RF + 50mm F2 + Flash.....	E+ £749	
16/18/21mm F4 Tri Elmar + Finder.....	E+ / Mint- £2,749 - £2,949	
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21mm F2.8 Asph M Black.....	E++ / Mint- £1,189 - £1,249	
21mm F2.8 Asph M Black 6bit.....	E++ £1,099 - £1,299	
21mm F2.8 M Black.....	Exc / E++ £789 - £1,089	
21mm F2.8 M Black + Finder.....	E+ £999	
21mm F4 Chrome + Finder.....	E+ £1,099	
24mm F2.8 Asph M Black.....	Exc / Mint- £949 - £1,199	
24mm F2.8 Asph M Black 6bit.....	E++ £1,149	
24mm F3.8 Asph M Black.....	Mint- £1,199	
28/35/50 F4 Tri Elmar.....	E++ £2,249	
28mm F2 Asph M Black.....	E++ £1,399	
28mm F2 Asph M Black 6bit.....	E++ £1,399 - £1,449	
28mm F2.8 Asph M Black 6bit.....	Mint- £1,099	
28mm F2.8 M Black.....	E+ £649 - £689	
35mm F1.4 Asph M Black.....	E+ £1,689	
35mm F1.4 Asph M Black 6bit.....	Mint- £2,379	
35mm F2 Black.....	E++ £1,199	
35mm F2.4 Asph M Black 6bit.....	Mint- £1,149	
35mm F3.5 Chrome.....	E+ £269	
50mm F0.95 Asph M - Black.....	Mint- £6,399	
50mm F0.95 Asph M 6bit - Black.....	E+ £5,989	
50mm F1.4 Black.....	E+ / E++ £1,299 - £1,399	
50mm F2 Close Focus.....	E+ / E++ £449 - £499	
50mm F2 M Anniversary Chrome.....	Mint £1,899	
50mm F2 M Black.....	E+ / Mint- £749 - £949	
50mm F2 M Black 6bit.....	E+ / Mint- £949 - £1,149	
50mm F2 M Chrome.....	Mint- £999	
50mm F2 Rigid Chrome.....	E+ £449	
50mm F2.5 M Black 6bit.....	E++ £719	
50mm F2.8 Elmar.....	E+ £279 - £299	





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65mm F3.5 Elmar + 16464k Tube	E+ £349
75mm F2 Apo M Black 6bit	E++ £1,649 - £1,699
75mm F2.4 M Black 6bit + Hood	Mint- £1,149
75mm F2.5 M Black 6bit	E++ £719
90mm F2 Apo M Black	E++ £1,649
90mm F2 Apo M Black 6bit	E++ £1,649 - £1,879
90mm F2 M Black	E++ £799 - £949
90mm F2.4 M Black 6bit + Hood	Mint- £849
90mm F2.5 Black 6 BIT + Hood. E++ / Mint- £769 - £799	
90mm F2.8 Black	As Seen £199
90mm F2.8 Chrome	As Seen / E+ £179 - £249
90mm F2.8 M Black	E+ / E++ £699 - £799
90mm F4 C Elmar	E++ £199 - £249
90mm F4 Collapsible	As Seen / E+ £139 - £179
90mm F4 Collapsible	E+ / E++ £249 - £299
90mm F4 Elmar	Exc / E+ £99 - £149
90mm F4 Elmar E39	E+ £199
Minolta 90mm f4 M Rokkor	E++ £249
90mm F4 Macro M Set 6bit. E++ / Mint- £1,749 - £1,899	
135mm F2.8 Black	Exc / E+ £169 - £269
135mm F2.8 M Black	E++ £299
135mm F4 Black	E+ £289
135mm F4 Chrome	E+ £249
135mm F4.5 Hektor	As Seen £49
135mm F4.5 Hektor + Tubes	As Seen £119
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18mm Chrome Viewfinder	E++ £379
21/24/28mm Viewfinder - Black E++ / Mint- £229 - £239	
24mm Black Viewfinder	E+ / E++ £169 - £179
Universal Wide Angle Finder M	E++ £379
Motor M	E++ £249

Nikon AF

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F5 Body + DA-30 Action Finder	E+ £349
F5 Body Only	E+ / E++ £199 - £299
F4S Body Only	E+ £149
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F801S Body + MF21 Back	E+ £59
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18-55mm F3.5-5.6 G AF-P DX VR	E++ / Mint- £69
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28mm F2.8 AFD	E+ / E++ £159 - £169
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35mm F1.8 G AFS DX	E++ £109
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60mm F2.8 AFD Micro	E++ £229
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70-300mm F4-5.6 AFG	E+ / E++ £59
70-300mm F4-5.6 ED AFD	E+ / E++ £119 - £129

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180mm F2.8 ED AFD	E++ £449
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300mm F2.8 IF ED AFS	E++ £1,849
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Sigma 28-70mm F2.8 D	E++ £99
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Sigma 105mm F2.8 EX DG Macro	E++ £199
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Zeiss 55mm F1.4 Otis Apo ZF.2	E++ £2,249
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TC-20 EII AFS Converter	E++ £149 - £179
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TC-20EII Converter	E+ / E++ £159 - £179
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SB24 Speedlight	E+ £39
SB25 Speedlight	E+ / E++ £39 - £49
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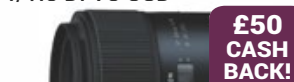
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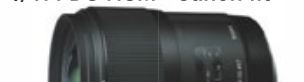
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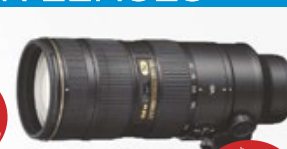
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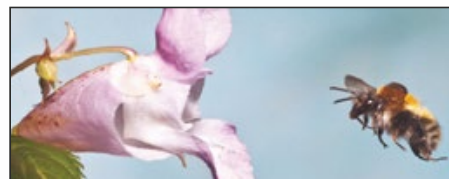
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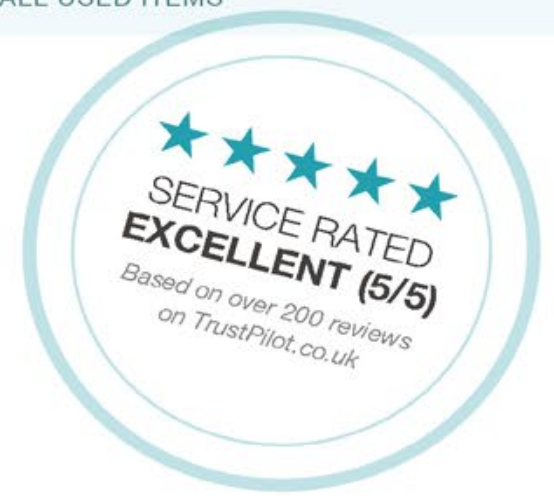
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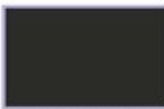


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Final Analysis

Roger Hicks considers...

'Cold Reflections', 2006, by Stephen Williams

Modern pictures in this column tend to fall into two categories. Some are taken by self-avowed fine-art photographers, while others are taken by, well, just photographers. This is one of the latter. Stephen Williams is a photographer in South Africa, known for photojournalism, PR, weddings and event photography (visit www.stephenwilliams.co.za).

A question this picture raises for me is how you categorise the pictures you take for yourself. Some are just happy snaps, obviously. Others are more serious, and fine art is as good a description as any. Some will say there's no need to categorise them, but this pretty much negates the concept of language. We might as well point at the pictures and grunt.

Nor are the categories mutually exclusive. Looked at this way, this is both reportage and fine art. It is a railway underpass, somewhat notorious for robberies, just after heavy rains. Apparently, the three people on the stairs were nervous when they first saw Williams, but in his own words, 'relaxed when they realised I was just taking pictures'.

It's very much a photographer's picture. Those who see things too literally would dismiss it as 'nothing really there' or 'pity the legs are cut off'. There's so much going on, though, that most serious photographers will find it fascinating.

For a start, there are the shapes and the symmetry, left to right. The way the edges of the water in the tunnel catch the light. Reflections are always intriguing, so there's that, too. There's the contrast of light



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'The three people on the stairs were nervous at first, but relaxed when they realised I was just taking pictures'

and dark, and there is going from the light into the dark: a primeval fear. The ripples in the foreground contrast with the angularity of the tunnel and stairs: organic, natural, unstoppable. As the lyric poet Horace pointed out more than 2,000 years ago, you can chuck out nature with a pitchfork, but it'll always come back.

Then there are the people.

Unpredictable, asymmetrical, and (always) reflections of ourselves. Distorted reflections, maybe, but we're all human and can see ourselves in others. The angular tunnel is one order of creation, the ripples another, and the people a third – an interface between the made and the natural. The story of their being nervous makes them all the more human,

all the more like us: the words add to our understanding of the picture. Language again.

Finally, at the risk of bathos, I was surprised to learn that it's a digital shot. I'm a bit of a snob when it comes to black & white, and automatically assumed this was taken on film. Actually, it's not just snobbery: pos/neg film photography can still capture a bigger tonal range in a single shot, and multiple-exposure HDR isn't really an option in a picture like this. But this shows what really careful exposure can do.



Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Thibaut Derien.**



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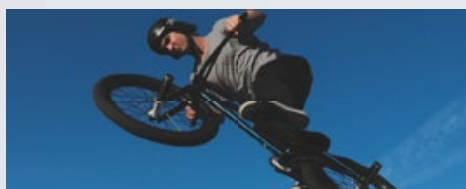
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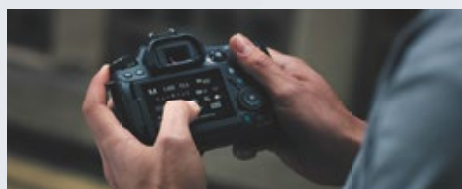
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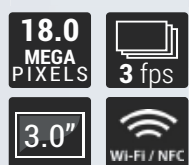
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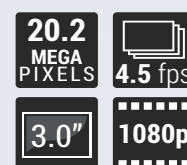
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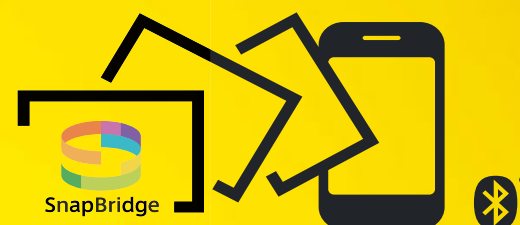
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